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Chapter 1

Chapter 1

Lowell Mason was born 8 January, 1792, at Medfield, Massachusetts. He was of English descent in the ~~seventh~~ sixth generation from Robert Mason who settled at Roxbury, Massachusetts, prior to 1637. Whether or not Robert was of the John Winthrop Company, members of which originally settled Roxbury in 1630, is not definitely known, although in the light of two facts, taken in conjunction, it is not unreasonable to conclude that he was; first, his name does not appear in the emigration lists required under English law, and secondly, the list of members comprising the Winthrop Company was unfortunately lost. Clear it is, however, that Robert Mason was among the very early residents of Roxbury, since the vital statistics of the town record the death of his wife there in 1637, and because the land records of Roxbury reveal that certain parcels of real estate once the property of Robert Mason were sold by him in 1639 and 1640. Shortly following the loss of his wife, Robert, together with his three sons, Thomas, John, and Robert, Jr., moved to nearby Dedham, of which he was one of the original proprietors to whom grants of land were made in 1642. Surviving his wife for a period of thirty years,Robert Mason died at Dedham, 15 October, 1667, in his seventy-eighth year.

Thomas Mason, born in 1625 and next in the ancestral line of the subject of these pages, came out from England with his father Robert and other members of the family, and lived first at Roxbury, and later at Dedham. In 1650, Thomas, and his brother Robert, with several of their fellow-townsmen, were among the first settlers of that portion of Dedham since known as Medfield. The name of Thomas Mason appears in the list of signers, in 1664, of the Medfield Memorial to the General Assembly, as likewise in that of subscribers to the building fund of Harvard College at Cambridge. Medfield's first recorded marriage was that of Thomas Mason and Margery Partridge, 25 April, 1653. A house lot on North Street, becoming their property by original grant from the town, remained as a homestead in the family for many years, until 1915 in fact when Amos E. Mason, a great, great, great-grandson of its first owner, in his eighty-ninth year disposed of it. Thomas Mason, with two sons, met death at the hands of Indians, in a meadow opposite his home,

during the attack on Medfield under Monaco, in King Philip's War (1676). A third son perished (1677) while serving under Captain Swet's command against Indians "at the Eastward", now Maine. To Ebenezer Mason (1669-1754), the youngest child and sole male member of the family at the conclusion of the Indian war, Thomas's widow devised the homestead; but he seems to have been determined that the line should not become extinct, for in course of time he became the father of no less than thirteen children. His wife, Hannah, who was the daughter of Benjamin Clark, was also of Medfield; and the latter appears to have taken a prominent place in the town's affairs, having served as Selectman for seventeen years, as Town Treasurer for two years, and as Representative to the General Assembly. Incidentally, Benjamin Clark was at one time owner of the still-extant "Peak House", built in 1680, and locally so-called because of its unique outline. Benjamin's father, Joseph Clark, figures among the earliest settlers at Dedham, likewise as one of the original thirteen founders of Medfield.

Ebenezer Mason served his town faithfully and well, having stood as selectman for seven years, Quartermaster in 1716, and Representative to the General Court in 1730. His fifth child but eldest son, Thomas (1699-1789), who left the ancestral home to establish one of his own in the northeast part of the town, emulated to a considerable degree his sire, since he was not only the father of ten children, but was elected on three different occasions Selectman of the town. Thomas had married, in 1772, Mary Arnold, daughter of Mrs. Captain Sadey and her first husband, Barachias Arnold.

To Mrs. Sadey's father, Dr. Return Johnson, the first resident-physician of Medfield by the by, had been granted in 1680 a certain

parcel of land on North Street (not far from the Thomas Mason place) and on this land he erected the house in which he, with his family, passed his remaining years. Mrs. Sadey, at her father's death in 1707, bought out her companion heirs and settled, with her Captain, upon this estate; and here they continued to live until their deaths, hers in 1763, and his in 1774. She bequeathed the property to the eldest son of her daughter, Mary (and her husband Thomas Mason), Barachias (1723-1795), the grandfather of Lowell Mason. Thus this estate, also, became and remained for years a Mason homestead.

Barachias Mason, a graduate of Harvard College in the class of 1742, obtaining from his Alma Mater in 1745 the degree of Master of Arts, was a man of varied interests. He taught school, practised the art of surveying, became an inn-holder and for five years served the town as Selectman. Following the battle of Lexington, in '75, parades of soldiers, prior to the departure of the troops for the war, were held on his grounds. Fond of music, Barachias furthermore became a teacher of singing-schools, a calling in which his grandson, Lowell, was destined to become illustrious -- thus exemplifying the dictum of the Autocrat of the Breakfast Table, that a boy's education should begin with his grandfather. Two sons, Johnson (1767-1856) and Arnold (1770-1837), were born to Barachias and his wife, Love (Whitney) Battle, and in honor of forbears they were named.

Johnson, the elder of the two, and the father of Lowell Mason, was a man of independent spirit and sterling character. Although too young to take part in the War of Independence, being but sixteen years of age at its conclusion, he shortly thereafter entered with zeal into military service, then so much in the thoughts of men. Commissioned as Captain in 1800, he obtained the rank and title of Colonel in 1803. He married, in 1791, Catherine Hartshorn (1768-1852), yclept "Caty", generally; and that the two might be near to Johnson's aging parents, but yet maintain a separate home, an

addition of another house was made, at the time of their marriage, to that of Johnson's father. Here they continued to live, with their growing family, for several decades, the homestead being bequeathed by Johnson to his father, who died in 1795.

Johnson Mason served as town clerk from 1803 to 1821, as Treasurer for a year, on the Board of Selectmen for three years, and as Representative in the Legislature in 1842. Early in the century, with George Ellis, also of Medfield, he formed a partnership for the manufacture of straw-goods, their product being taken for disposal to Boston and New York by wagon and team.

Such journeyings were by no means free from peril; hence, prior to a person's departure, the minister was called in to invoke divine protection and safe return. People lived in those days comparatively simple lives -- they "went about so little", writes the historian John Fiske, "that even in a town as large as Philadelphia [population then about 40,000] where Congress for so many years assembled, the sight of a stranger on the streets was apt to arouse curiosity, and an American who had crossed the Atlantic was sure to be pointed out, with the exclamation 'There's a man who has been to Europe!' "

Relatively few men of the time interested themselves in manufacturing; those not allured by the sea, or by trade, for the most part tilled the soil, providing their livelihood by the cultivation of their own lands. Thus this pioneer straw-bonnet business of Mason and Ellis bespeaks enterprise on their part, ability, fortitude, and virile qualities generally. It must have sunk its roots furthermore well into the Medfield soil, for even to-day the principal industry of the town is the manufacture of straw-goods.

The twofold dwelling, years subsequently, was divided in twain, the patrimonial house being moved northward to an adjoining lot, the other -- the "addition" mentioned above and known to-day as the "Farmhouse", on Adams Street -- to a different section of the village. And in this latter it was,

Sunday

[illegible] forth upon the tense stillness of an expectant household, announced with a thrice-welcome assurance that the first-born child of Caty and Johnson Mason was a vigorous, healthy son. To this son was given the name Lowell Mason.

Catherine Hartshorn Mason, the boy's mother, also born in Medfield, was the ninth child of Moses and Elizabeth (Smith) Hartshorn. Her mother's family too had thriven in the town for generations, ever since Caty's great, great, maternal grandfather, Henry Smith, had come ~~out~~ from England in 1637, with Elizabeth, as his wife also was named, and moved thither in 1651. This Henry Smith and likewise the successors of the line through three generations (each of whom bore the given name, Samuel) won and held the good-will and confidence of their fellow townsmen, and were called in turn to various positions of trust which they creditably filled, whether as deacon of the church, town clerk, town treasurer, selectman, or representative to the General Court.

During the Indian massacre of 1678, Caty Hartshorn's great, great, grandmother Elizabeth (Turner) Smith, while striving to reach a fort for protection, had been attacked and killed. In her arms she carried her youngest child, little Samuel, one and one-half years old; falling to the ground he was stunned, and abandoned by the Indians as dead. Happily, he forthwith regained consciousness; instinctively creeping

back to his mother, dead though she lay, he was soon found beside her body and rescued. Throughout a long life he never ceased to praise God for so miraculous an escape.

Thus for a second time was spared the line from which sprang the subject of these pages.

Another ancestor of Caty Hartshorn, her great-great-great-grandfather, Henry Adams, had fallen a victim (1676) of the Indian attack under Monaco. Born in England in 1604, Adams settled at Medfield in 1652. Forceful and dependable of character, he became in time the principal military officer of the settlement and also served as its first clerk; chosen repeatedly as Representative and Selectman and having been possessed of a considearable acreage of land he appears, all in all, to have been one of the prominent men of affairs in Medfield's early history.

Caty Hartshorn's brother, Moses (1759-1826), locally known as "Captain Moses," served successfully as minute-man and as regular in the war of the Revolution.

Ancestors of Lowell Mason, then, had lived for generations in this stanch New England settlement and were indeed fairly indigenous to it. From the town's inception members of the family had been active in its affairs, eager and earnest in its progress, part of its very warp and woof. For its welfare they had labored; counselled for its rights and devoutly aided in its spiritual growth. Shoulder to shoulder, with neighbors and friends, they had given of their life's blood for the community's protection. In common with Pilgrim and Puritan settlers in general they patterned their lives according to the right as they saw it; they believed that freedom to worship and to serve God in their own pious manner, without didtation, was their inalienable prerogative, and to this principle despite privation, persecution and suffering, they held unflinchingly steadfast. In so doing, they made contribution, to such extent as was in their power, to the character of the nation whose corner-stone they thus helped to lay.

Chapter II.

Chapter 11

The town of Medfield, on the eastern bank of the Charles River, lies about eighteen miles from Boston in a south-westerly direction. To all intents and purposes the distance must have seemed considerably in excess of eighteen miles, however, prior to the establishment of railway connection between the two points, somewhat less than eighty years ago.

Nature was apparently in happy mood when she conceived the region hereabout; for upon it she bestowed gracefully rising hills, rich lowlands, spacious open plains and reaches of woodland, ponds, prattling brooks, and springs of cool, bubbling water. As if with an eye, furthermore, to the welfare of generations yet to come she obviously bade the anfractuous river, now forming the western boundary of the town, to render so fertile the valley through which it flowed that grasses flourishing there and swayed by summer breezes might grow as tall as men. Indeed, the unlimited supply of this luxuriant growth at Boggestow (for so the valley was called in early days) as seen from the Indian trail running over the slope of Mount Nebo Hill, a mile to the eastward, went far toward persuading the town's original thirteen settlers to quit their former homes at Dedham and to set up new ones here; and likely enough the name they chose, often spelled Meadfield in olden records, is traceable to the meads, or meadows, that flank the river, and to the so-called great field, near-by, which subsequently became the site of the village.

To a petition duly drawn up by Ralph Wheelock and his twelve associates and presented to the General Court, that body, in May, 1651,

by an act entitled "Medfield's Power", granted its sanction in the following words:

> "There beinge a towne lately erected beyond Dedham, in the County of Suffolke, uppon Charles river, called by the name of Meadfield, uppon their request made to this General Court, this Court hath graunted them all the power and privileges which other townes doe injoy according to law."

With this step accomplished, the settlers lost no time. Several in fact, anticipating favorable action on the part of the Court, already had made selection of lots of land, while the balance, now increased by twenty-six additional families, promptly followed suit--for these men neither believed in nor practised procrastination, but exemplified rather the truth of the adage, where there's a will there's a way. What with the appointment of a board of selectmen, a further granting of house lots to yet newer comers, and early preparations for the building of a meeting-house, Medfield was well underway as an individual township--its future development and success being dependent upon the integrity, ability and judgment of its own people. That these qualifications were not wanting seems to be evident from an early action of the townsmen in voting £15 to establish "A schoule for the education of the children." Mr. Wheelock, justly called the "Founder of Medfield", was appointed the school's first master.

The meeting-house stood at the centre of the town. And well in truth it might, for it was itself the centre of the life and thought of the community, offering, as its name implies, place for meetings, whether civic, social or religious. Here the people met for the

consideration of public interests; here they convened in friendly spirit and social fellowship; and here the devout and earnest settlers assembled on the Sabbath Day to worship Almighty God; to sing their songs of praise from the Bay Psalm-book and to listen to the reading and expounding of the Scripture's sacred text.

From the meeting-house, furthermore, came inspiration to the townspeople in their daily activities, as well as constantly renewed incentive to advance "the Gospel", as William Bradford wrote in citing the reasons which induced the Pilgrim Fathers to come to America, "the Gospel of the Kingdom of Christ in those remote parts of the world: yea, though they should be even as stepping-stones unto others for the performing of so great a work."

To the Puritans, as to the Pilgrims who preceded them, religion was the summum bonum; Puritanism, in large part, at least, was religion - and an essential factor in the expression of that religion was psalmody, or psalm-singing. Between religion and music, there existed in Colonial days, as there exists today and ever must, a very close tie. Indeed, the history of music in America for the first one hundred and fifty years or more is largely the history of the music of the church, or psalmody. Psalmody, to the Puritan, was the exercise and worship of heaven; there was just so much of heaven on earth, as there was of the true spirit of psalmody.[I]

Such was the Puritan's attitude toward his music. As for his practice of it, his manner of utilizing his music, or, in a word, his singing, that is quite another matter; and this we shall consider in the following chapter. Here, however, let us quote a paragraph or two

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I. See Psalmodia, by F. Freeman.(Pub. by J. Whetham, Philadelphia, 1836).

from the late William S. Tilden's A Sunday in The Old Towne Meeting-house, and for a two-fold reason. In the first place the picture drawn by Mr. Tilden is not only enlightening as to the grievous state of the singing-service in public worship at the time of Medfield's settlement, but it may be taken as typical of the condition to which song-service in general had deteriorated, a condition persisting for upwards of a century and a half; and in the second place, because between this deplorable condition of church music and the labors of the man whose life-work we would in this volume describe, there existed a definite and close relationship.

"The exercises of the morning then began", writes Mr. Tilden, "with singing from the Bay Psalm-book.[1] Not many of the people had books. Mr. Wilson[2] (the minister), Mr. Wheelock,[3] George Barber,[4] the deacon, and a few others, of course, were able to have and to use books; but, as some were not fluent readers, and the rest did not know the words by heart, it was necessary to have them 'lined off',[5] -- that is, the first line was

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1. The first printing establishment (the Stephen Daye press) in America, north of Mexico, was set up in Cambridge, Massachusetts, in 1638, the first piece of printing in the American colonies, The Freeman's Oath, came off the press in 1639, while the first printing in book form was the famous Bay Psalm Book, in 1640. The press is now the property of the Vermont Historical Society.
2. The Rev. John Wilson (1621-91), born in England, was a member of the first class to graduate from Harvard College (1642); he became, in 1651, Medfield's first minister, his pastorate continuing until the year of his death.
3. Ralph Wheelock (1600-83), a dissenting preacher, left his native England at the time persecution there was at its height. He came first to Watertown, Massachusetts, then to Dedham, and because of his activity in the settlement of the neighboring town he won the epithet "Founder of Medfield".
4. George Barber (c. 1615-85), came out from England in the Transport, 4 July, 1635. As one of the leaders in establishing Medfield he took a foremost part in its civic affairs.
5. The custom of lining-off was introduced into America from England, c. 1640.

read (aloud) by some one and then sung, the second and each succeeding line being treated the same way through the whole psalm.
"The congregation knew only about three or four tunes, mostly in common metre, --i.e., lines of eight and lines of six syllables alternating; and these were old English or Scotch tunes, much perverted by many years of singing entirely by guess. But, as those who struck the first word had to hold onto it until the rest could get hold, the notes were dragged out to a fearful length, a man once declaring that he had to take breath twice in one note.

"After the line was read, some man who could, or thought he could, started off on a tune; and the rest followed, one part being all that was aspired to. There was no instrument of any kind, no pitch-pipe nor choir; and if he who 'tuned the psalm', as they called it, so that the tune would come within the range of the voices, 'without squeaking too high or grumbling too low', the psalm might be got through with." Again, "John Crimpton tuned the next psalm. He succeeded in pitching 'Windsor' all right, and the people got through with the lines of the first verse safely. But Goodman Thurston, who had just found the place in his old Psalm-book, and who had a strong voice, started the second verse with 'Old Hundred', the people following him who sang the loudest. If the tune had been in the same metre as the psalm, the congregation would have ended in the 'Old Hundred' good and strong; but, when they came to the short line, disaster overtook them, and Thurston retired in good order, leaving his competitor in possession of the field."

While these quotations from "A Sunday in the Old Towne Meeting-house" bring to us a quickening sense of the crudity of those far-away times, there flashes upon our minds in vivid contrast as well a realization of the musical progress and achievement in America since those times.

And if it is in the emancipation of this plain, distorted Psalmody, from its limited conception on through years and generations of toil and effort to broader and more appropriate conditions, that we see its glorification, do we not find there as well its vindication? However we may criticize it, howsoever we may wish it had been otherwise, it still was a starting-point--an incunabula of music in America.

Of all the men through whose labor and influence release from so crass a condition was brought about, none played so telling a part in the musical reformation which ultimately followed as did Lowell Mason. Endowed by nature with signal gifts as a teacher, with a passion for music from childhood, and through a character forceful and reverent, he was enabled to establish here, early in the nineteenth century, an appropriate form of music for the church and to lay the foundation of a more intelligent understanding and appreciation of worthy music, secular as well as sacred, than had theretofore existed.

To grasp the significance of both his purpose and his achievement, it may be well to consider conditions as he found them and to trace, in brief at least, the tortuous course of psalmody prior to his time.

Chapter III

Chapter 111

With that marked tenacity of purpose so characteristic of their lives, the Separatist Pilgrims on landing at Plymouth in 1620 allowed no obstacles, however numerous or menacing, to interfere with their regular observance of the Lord's Day. And although at the outset their place of worship was but the cabin of the Mayflower, it was not long before they were enabled to hold their services in a

> "Timber fort both strong and comely
> With flat roof and battlements".

To this retreat of hallowed rudeness the men and women, assembling at beat of drum, made their way each Sabbath in line of march--the men well-armed with firelock muskets and side-arms against the attack of any invading foe, be it skulking Indian or ravenous wolf.[1]

Here they continued to worship, "on Sundays and usual holidays", until they completed, in 1648, their first Meeting-house; and here too they retained as an essential part of their religious service the form of devotional music to which in England and Holland they had been accustomed. This was Psalmody--or the singing in the vernacular of metrically arranged versions of the Biblical Psalms. The singing was unisonal, and congregational, but without instrumental accompaniment; the Psalm versions being set to melodies culled from various sources.

And though to trace the history of Psalmody in its manifold

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1. In the New York Public Library hangs a painting, by George Henry Boughton (1834-1905), impressively depicting this scene.

ramifications were to pursue a flexuous, mazy path--albeit one of alluring interest to a student of the subject--it may, we trust, suffice our present purpose to note that in 1612 the Rev. Henry Ainsworth (1570?-1623), leader of Separatist refugees, brought out in Holland, whither in 1593 he had fled from England, a collection of Psalm translations bearing his name. Of its thirty-nine different tunes or melodies, the author in his Preface writes as follows:

> Tunes for the Psalms, I find none set of God; so that each people is to use the most grave, decent and comfortable manner of singing that they know. The singing notes therefore I have most taken from our former Englished Psalms, when they will fit the measure of the verse; and for the other long verses, I have also taken (for the most part) the gravest and easiest tunes of the French and Dutch Psalms.

Such, then, was the book of music-worship brought hither by the Pilgrims in 1620--such the Psalter from which they sang during their voyage across the sea, and to which Governor Winslow referred in recording that,

> Wee refreshed ourselves with singing of psalms, making joyful melody in our hearts as well as with the voyce, there being many of our congregation very expert in music, and indeed it was the sweetest music that mine ears ever heard.

This Ainsworth Version, earliest collection of church music for congregational use in America, held undisputed sway in the Plymouth colony through many years, or until 1692 in fact; in Salem also its vogue continued for a generation or more, though Puritan communities elsewhere in New England, and notably at Boston (1630), clung for a while to a considerably older version of the Psalms, that of 1562, by Sternhold and Hopkins (first complete metrical translation to appear in England).

In both the Sternhold and Hopkins and the Ainsworth Psalters music was printed as well as verses, though melodies only, since unison singing, as we have seen, was the general custom.

As the Pilgrims reached the shore of a strange, uncouth land, their sturdy ship Mayflower anchored off the Cape Cod coast, "the men", we are told, "landed and worshipped God with prayer and the singing of Psalms"; and beyond question there may be seen today in the Ainsworth Version the first song of praise and thanksgiving ever offered up in New England to Almighty God. Vividly may we imagine the heartiness with which it was sung, the depth to which it stirred those earnest souls--the song's message reflecting their inmost feelings and transcending all else for them, as in their transport of joy and exultation they lifted their voices to their Maker.

> "And the stars heard, and the sea.
> And the sounding aisles of the dim woods rang
> To the anthem of the free!"

By no means out of keeping with the severe environment of the settlers were the unadorned tunes they sang; nor is it difficult to fancy that in those initial days their melodies were sung with a considerable degree of excellence, --an excellence that waned, alas, as years went by until what with the multiplying complexities of life and the lack of any intelligent musical guidance it vanished completely!

Illuminating as to this point are the pertinent words of the late Professor Waldo S. Pratt (1857-1939):

> "In regarding all melodies of these old days," he writes, "we must not forget that the Pilgrims moved in a song-atmosphere quite different from that which is common today. Melodies were mostly caught by ear and caught from an actual singing-voice, not from an organ, harpsichord or similar instrument. They were thought of as pure melodies, not as contours of a flowing stream of key-board harmony. And they

were amalgamated with actual words, text and tune standing as one indissoluble unity. Doubtless, too, to these old singers, because they were singers, every melodic interval, every scale-tone and movement had point and meaning to a degree of intensity that is rare in popular feeling today. We can recover the artistic color of these old songs only through the help of some specially sympathetic interpretation by a trained vocal interpreter, or, failing that, through some dextrous addition of the chord-effects that we now expect as a matter of course. In all attempts at reproduction careful attention is due to the shaping and animating force of the varying line-rhythms, and these deserve in many cases to be studied with reference to their derivation from the vigorous movements of the sprightly folk-dance. It may be guessed that the tempo originally was not slow or heavy but lively and sparkling, and that the accents were full and hearty.

Thus regarded and handled, these old tunes prove anything but monotonous or dolorous, or even very strange to our taste. Many of them turn out to be true works of simple art, not only admirably adapted to their purpose, but appealing to any healthy appreciation. Yet, at the best, we cannot be sure that we can fully enter into their spirit. We no longer have quite the same religious absorption in the belief that with the Psalms for text we are singing what the very hand of God wrote for the perpetual use of His people. And, on the musical side, we no longer have the subconscious sense of those medieval or ecclesiastical modes that were still vital and potent in the minds of singers in the Elizabethan era, with the shadowy atmosphere of tone-relations that hung about them like a delicate aura." [1]

A happy view is this to take of the Pilgrims' music-making, and also, we like to believe, a just one. Would that with equal justness it might be applied to the music-making of our ancestors who, in succeeding years, followed "these old singers"!" But such cannot, in all truth, be done; for the fact remains that as time sped on, the singing of the impressive, unaffected tunes became more and more perverted,--

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1. See pp. 18 and 19 of The Music of the Pilgrims, by Waldo Selden Pratt, (Oliver Ditson Company, Boston, 1921).

a condition brought about in large degree no doubt through the publication in 1640, at Cambridge, of America's earliest Psalter, colloquially called The Bay Psalm Book, though more exactly, according to the original imprint, The whole book of Psalms faithfully translated into English metre.[1]

Dissatisfaction with the translations of Sternhold and Hopkins and other Psalters--as being too free and not in perfect accord with the Hebrew original--prompted various leaders among the clergy here to prepare a more literal rendering of the scriptural text; and "though they blessed God", as Cotton Mather later declared in his great Church History of New England, the Magnalia, "for the religious endeavors of them who translated the psalms * * * * * * yet they beheld in the translation so many detractions from, additions to, and variations of, not only the text, but the very sense of the Psalmist, that it was an offense unto them.".

The Bay Psalm Book was the result, the outcome of the labors of the disapproving divines; and although as to what extent they succeeded in producing a preferable translation is a point which need not detain us here, certain it is that they unfortunately failed as regards an important desideratum in any adequate Psalter, for The Bay Psalm Book as at first published contained no music whatsoever. As a consequence, singing from memory was perforce the custom. But in as much as Mnemosyne--at times a fickle goddess--delights now and again in tricking her votaries into forgetfulness, she is not

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1. Known also as The New England Version, this was the first actual book printed in the Colonies.

always the safest of guides to follow! So it was with the fathers; and the more they attempted to sing by rote, to memorize their songs, the more distorted their songs became.

Eager to rectify conditions so deplorable, and with a view of paving the way toward a revision of The Bay Psalm Book, the Rev. John Cotton (1585-1652), "Patriarch of New England", published in 1647 his Singing of Psalms a Gospel Ordinance --a treatise in which under four different captions he set forth measures and means for improvement:

1. Touching the duty itself.
   (Singing of Psalms with a lively voyce, is an holy Duty of God's worship now in the dayes of the New Testament).
2. Touching the Matter to be Sung.
   (We hold and believe that not only the Psalms of David, but any other spirituall songs recorded in Scripture, may lawfully be sung in Christian Churches).
3. Touching the Singers.
   (Whether one be to sing for all the rest; or the whole congregation?
   Whether women; as well as men; or men alone?
   Whether carnall men and Pagans may be permitted to sing with us, or Christians alone, and Church members?)
4. Touching the Manner of Singing.
   (It will be a necessary helpe, that the words of the Psalm, be openly read beforehand, line by line, or two lines together, so that they who want either books or skill to reade, may know what is to be sung, and joyne with the rest in the duties of singing.)

Having thus stated the questions pertinent to the occasion, Cotton then proceeded with full and logical replies thereto. And it is interesting to note that his advocacy of giving out the Psalm "beforehand, line by line, or two lines together", was due to the unfortunate absence of a printed notation, to the paucity of psalmodies possessed by the singers, and to their lack of "skill to reade". Tunes had been handed down traditionally from parents to children, as generation succeeded

generation, while so numerous had been the errors and interpolations adopted that even the melodies themselves had lost their identity.

But be it here recorded, that the confusing practice of "lining out", or "deaconing" the Psalm (which originated in England as an outcome of a recommendation ~~in 1664~~ by the Westminster Assembly) was to obtain for many a year, becoming in this country by 1750 a general custom. Futile it were, if possible, to conjecture a procedure less appropriate to devotional service, less in keeping with the proper function of music in the service, or less promotive of a true comprehending of the music's text, than that of our fervent ancestors as they listened, before singing, to the "lining out" of a Psalm, thus:

"The Lord will come, and he will not"

first read aloud by a deacon or clerk, then sung by the congregation; and, after a pause, the second line in similar manner:

"Keep silence, but speak out;"

and so on, breaking the harmony of the verses, throughout the entire Psalm.

As several of the Psalms comprised one hundred lines or more, and since no two persons sang exactly alike as to either note or tempo, we may best leave to imagination the excruciating effect of so incongrous a practice.

But before starting to sing at all, some member of the congregation must needs "set" the tune, as it was called, that a beginning at least might be made on a given pitch. And in Sewall's Diary, the oft-quoted Judge (who for many years "set" the tune at the Old South Meeting-house in Boston) cites an incident wherein he was forced, unhappily, to accept a minor role: "In the morning," he records, "I set York tune;

but in the second going over, the gallery carried it irresistibly to St. David's, which discouraged me very much." (A queer experience, indeed, and doubly so since the two tunes neither begin nor proceed alike!)

Nevertheless, despite its incongruity, the custom of "lining out" retained its hold pretty generally upon communions until after the War of Independence, though true it is that its swan song notes were preliminarily heard in 1779 at Worcester, Massachusetts. Here, at a public meeting called to determine whether or no "they should sing in the usual way or in the rulable way" --by rote or by note--it was duly voted "that the mode of singing be without reading the Psalms line by line to be sung."

The day following was the Sabbath day: and the venerable Deacon Chamberlain, unapprised of the vote as he was, rose from his Meeting-house seat to comply with the duty of "lining out" the Psalm: but the singers, cognizant of the voted-change, entirely disregarded him. Loudly reading on until quite vanquished, the Deacon, seizing his hat withdrew in tears -- only to be subsequently formally censured by the church and deprived for a time of its communion "for absenting himself from public worship"!"

But notwithstanding the distressing condition to which it had fallen, music continued to be enthusiastically regarded by the colonists as a <u>sine qua non</u> of their well-being. The morning service at the Meeting-house, in fact, opened with music. Nor was this all; for immediately following the expounding of a Bible-chapter and a prayer, a <u>second</u> Psalm-tune was sung, evidence sufficient that our early ancestors cherished church song as essentially important in the most absorbing phase of their lives. Although curiously unconscious

of the potential beauty of the music, they none the less held fast to such music as they made. If ever a discerning guide was needed, such, it seems, was needed here!

As the long-drawn tones of the second Psalm-tune, however, went the way of all mortal things, there presently appeared the convincing figure of the Tithing-man, pompously ready with his official staff "to quiet the restlessness of youth, to disturb the slumbers of age"! Gravely sensible of the constabulary duty allotted him, this weighty dignitary forthwith placed on the pulpit an hour-glass -- ceremonious signal that the sermon was to begin. Likely enough too the glass would needs be turned to mark a second hour ere the preacher came to his closing phrase; for a discourse of bygone times, what with its manifold points of exegesis, its doctrinal insistences and protracted peroration, not infrequently ran on to an unconscionable length, on, on, and on. As its concluding period was finally reached, however, there were even yet to be observed the sacrament and the pronouncement of the benediction. A long service! But one significant, too, of an engrossing faith -- and the more markedly so as we remind ourselves that Meeting-houses even in the depth of winter-time were never heated; that in lieu of the comfortable pews of modern days benches of plain hard board, without backs, sufficed. With a definite portion of the Meeting-house assigned to the men, and quite another to the women, all seats were prescribed none the less in accordance with a committee's estimate declaring the relative importance of the congregation's members -- a plan somewhat suggestive it would seem of an Aristotelian timocracy! But for the boys, toward whom the eyes of the Tithing-man constantly, caustically turned, space was reserved in closest proximity to the pulpit (an inhibiting influence

again on natural proclivities!); while up and down the aisles, ordinary stools, rude and uninviting, were taken by the lasses and little girls of the parish. Taken, we say, for so alas they were; but, we fain would add, in being so taken they were thereby graced as well. And so to the staid and sombre scene -- whose gloom found apt expression in the drawling, discordant singing -- there was imparted a minim at least of buoyant freshness, an ineluctable touch of natural, human charm. For though the inherent characteristics of youth may be thwarted and dampened, never, laus Deo, can they be wholly stifled or annihilated, nay, not even by the bewildering influence of a sub-, an infra-, or a supra-, lapsarianism.

But it is ever darkest just before the dawn. Early in the eighteenth century the more sentient of the New England clergy, proponents of enlightenment and culture, clearly perceiving the lamentable state to which music had degenerated, took positive steps toward a betterment thereof. Progress was to be slow, naturally enough, and challenged by strenuous opposition; for so gradually had the decline come about, since the days of the excellent "old singers", that men and women now rejoiced in confused, cacophonous music, while a song in tune and time was actually <u>un</u>pleasant!

Not so, however, with the small group of forward-looking divines, who, undismayed, remained steadfast for improvement. Staunch champions of reform were the clergymen Thomas Symmes (1678-1725), of Bradford, Massachusetts; John Tufts (1689-1750), of Medford and Newbury, ardent opposer of <u>rote</u> singing and compiler (c. 1714) of <u>An Introduction to the Singing of Psalm Tunes</u>, earliest colonial book of its kind, comprising thirty-seven tunes together with instructions for reading vocal music --

though unfortunately rather confusing, as letters were used upon the staff in place of notes; Cotton Mather (1663-1728), too, and his nephew Thomas Walter (1696-1725), whose untimely passing came as a sorry blow to the religious interests of Boston, as indeed of all New England; Thomas Prince (1687-1758), for over forty years pastor of Boston's Old South Church and who, in 1758, re-wrote The Bay Psalm Book; Solomon Stoddard (1643-1729), grandsire of America's famous early mystic and metaphysician, Jonathan Edwards (1703-58); John Eliot (1604-90), "the Apostle to the Indians", and various others.

Repelling heated opposition, and attacking blind adherence to olden customs, these valiant worthies preached from their pulpits in no uncertain terms. Proclaiming the urgent need of an awakening, they exhorted better performance in the songs of worship.

As means to these ends, the Rev. Mr. Symmes contended in an Essay of 1720 that the establishment of singing-schools would inevitably encourage advance, while during the following year Rev. Mr. Walter edited and issued (from the press of J. Franklin, in whose workshop, Benjamin, his younger brother, was apprenticed) the first New England song book of any considerable musical merit, The Grounds and Rules of Music explained: Or an Introduction to the Art of Singing by Note: Fitted to the meanest capacities.[1] Containing twenty-four tunes in choral form for three voices, with notes on the staff rather than the perplexing letters of Mr. Tufts, this book marked an important step of development. In this book was

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1. A copy of this book (of probably the third edition, 1737) may be seen in the Lowell Mason Collection now in the Library of the Yale University School of Music. Its title page is missing; but the book bears the following note of explanation from him who in 1838 presented it to Lowell Mason: Stockbridge, Mass., April 11/38.

   Sir:

   This had a title page which bore the date of 1737, if it is too old as to be new to you it may amuse you, if not, it may at least serve to mark the improvements of a Century of Music -- to which you have contributed a full share, accept it with sincere regards of

   S. Rockwell.

printed also (for the first time in America) music with bars, thus dividing measure from measure. In 1722, furthermore, Mr. Walter published a Discourse, to his credit be it said, under the title: The Sweet Psalmist of Israel; A sermon preached at the Lecture held in Boston by the Society for Promoting Regular and Good Singing and for Reforming the Depravations and Debasements our Psalmody labours under, in order to Introduce the Proper and True Way of Singing.

But such proposals seemed to the people at large all-too-radical. For them, Psalm-singing in the old habitual manner still remained the consecrated act of devotion, ordained as they believed by the Divine Will. It was not to be tampered with. Their treasured tunes -- Oxford, York, Litchfield, for example, and Windsor, St. David's, and Martyrs -- they held to be as sacred as the Psalms themselves. These half dozen melodies they sang in their homes each day of the week, as well as at the Meeting-house on the Lord's day. At service they frequently continued their song for a full half-hour at one standing. "So great was the reverence in which their psalm-tunes were held", writes George Hood in his History of Music in New England, "that people put off their hats as they would in prayer whenever they heard one sung".

The thought of any change, of learning to sing by note, or of singing an air correctly, met with no favorable reaction from the ultra-conservative brethren. Even a suggestion of the slightest innovation was as sacrilege itself to the plain, pious natures of those pious, plain people. The old"traditional way" of singing -- each one as each one pleased -- they stoutly declared to be the best way. And in support of their stolid opposition they insisted that the proposed "rulable way" would be less melodious than the "usual way"; that if they began "to sing by rule", as a

correspondent expressed it in The New England Chronicle (1723), "the next thing would be to pray by rule and preach by rule and then would come popery"; that with an increased number of tunes one could never learn them all; that musical instruments would be introduced, and so forth and so on.

But these objections, trivial to the reformers though they doubtless seemed, were calmly, yet forcibly, met; while with laudable consideration for the earnestness with which the objections were made, logical, enlightening explanations promptly followed. Notable among the latter stand a tract by the Rev. Solomon Stoddard, Cases of Conscience about Singing Psalms; likewise the previously-mentioned 1720 Essay by Rev. Thomas Symmes, The Reasonableness of Regular Singing, or Singing by Note, in which by the bye appeared a query rather difficult it would seem of refutation, viz., "If singing by note was not designed, why were the notes placed in our New England Psalm books?" as in fact had been customary with Psalters prior to The Bay Psalm Book. An Essay by Cotton Mather, also, under the caption The Accomplished Singer, served well its excellent purpose, promulgating Instructions how the Piety of Singing with a true devotion may be obtained and expressed; the glorious God after an uncommon manner Glorified in it, and his people edified. Replete with suggestion, the Essay abounds as well in historical reference.

But still the battle raged. Excitement waxed intense. Feeling rose to sheer bitterness, while party quarrels knew no bounds.

"Rarely have a people been more excited on a subject admitting so little difference of opinion",[6] says Mr. Hood in his New England History, as he quotes, in closing, the Rev. Mr. Symmes's remark,

[illegible]

[illegible]

[illegible]

that "A great part of the town (Bradford) has for near a year been in a mere flame about it"!"

But with timely insight, and supplementing his Essay, Cotton Mather in 1723 published A Pacificatory Letter, so-called. Pungent of logic, fair in argument, temperate of spirit, this widely-circulated appeal (insistent upon reform however) though candidly explaining that no divine command existed favoring either the one form of singing or the other -- the sole Biblical precept being "to make melody in the heart" -- clearly set forth none the less that the oldest method was after all by note and not by rote. Its conciliatory effect was both immediate and pronounced. Clouds of fury vanished, as the salutary light of intelligence revealed to those in opposition the untenableness of their contentions. Further Essays and stimulating Discourses quickly followed, inciting to active participation an at last assuaged, awakened public. So convincing in truth were the efforts of our pioneer reformers, that "singing by rule" -- only recently denounced by worshipers as both impracticable and positively irreverent -- now became the popular, generally-adopted custom. And many a person, desiring to put into practice what had been preached, forthwith took to heart the pertinent words of Mr. Walter, in the Introduction of his above-mentioned book:

> Singing is reducible to the rules of art; and he who makes himself master of a few of these rules is able at first sight to sing hundreds of new tunes, just as a person who has learnt all the rules of reading is able to read any new book.

Profiting by this counsel, and eager to "master a few of these rules", those bent on advance now gladly welcomed the inauguration of an institution hitherto unknown to them (although previously advocated, as will be recalled, by the Rev. Mr. Symmes) namely, --

the Singing-School. Singing Societies, too, tending toward the promotion of music-appreciation, voice culture, and improved taste, springing up here and there, elicited warm support. Thus excellent opportunity to "sing by rule" was afforded the Colonists as never before, while an attractive inducement to benefit by this opportunity was ready at hand in the three-part choral music included in Mr. Walter's book of instruction. Due in large degree to the influence of this music, moreover, a further step in advance presently took place -- the forming of Church Choirs, since by such means only could the different voice-parts, theoretically at least, be sustained. And yet, from a practical point of view, expectation surpassed at times fulfillment; for not infrequently the well-intentioned attempts of these volunteer vocalists proved to be anything but helpful to the cause of devotional singing, of religious emotional reaction. By way of illustration, it is recorded that the Rev. Dr. Bellamy, during service one Sabbath, deemed it necessary to admonish his choir, and in the following words: "You must try again, for it is impossible to preach after such singing!"

Still, the spirit of progress pervaded the circumambient air; and by virtue of the encouragement now given to vocal study and to part-singing, a more discriminative, intelligent musical sense resulted, an insight into harmonic beauties theretofore unrealized, and an improved manner of performance. No longer sufficed, as the choir-system grew in favor, the uncouth, deteriorated Psalm-singing that had flourished for so many years among Puritan communions, and there arose a demand naturally enough for a more varied and larger musical repertoire. As a consequence, the reign of The Bay Psalm Book, with its limited number of affiliated melodies and its textual short-comings, was doomed.

A maturing recognition of the book's deficiencies, as of its demoralizing influence upon sacred song -- despite its several revisions, the tinkering by many hands, and even the inclusion of various tunes in certain of its seventy editions -- had pointed the way for other and freer-hearted Psalters (The New Version, so-called, of Tate and Brady, for instance, and James Lyon's Urania (1761), the latter containing the earliest examples of "fuguing music" to be published here, and more notably still the Psalms and Hymns of Dr. Isaac Watts), until, following a predominance of upwards of a century, the long-venerated book was put aside -- to be valued thenceforth solely as a relic of bygone times. Yet, even so, its gradual dislodgement had given grounds for controversy no less virulent than prolonged, for so general had been its use, and throughout so extended a period, that many a parish considered its abandonment as nothing short of profanation, and it was not until after the War of Independence that the tolling of its knell, shortly to be followed also by that of the pernicious custom of "lining-out", was finally sounded. But with the elimination of impediments such as these, due in goodly part to the tireless efforts of the few Puritan divines -- the reformers of 1720 -- the period of transition from musical chaos to comparative order drew to a close, the Dark Ages of Psalmody had run their course, while in their passing there became evident, for those who would but see, the token of a better, brighter day.

Chapter IV.

Chapter IV.

As year followed year, threatenings of reconstruction and far-reaching change, fast becoming realities at home and abroad, culminated during the closing quarter of the eighteenth century in the War of American Independence and the overwhelming Revolution in France.

Louis XV (Bien-aimé!), conscious that his profligacy and waste were sapping the life-strength of his nation, more than once had said to his favorite, "After us, the deluge"; and to this Madame de Pompadour, who ruled her France as well as her King, had all-too-contentedly replied, Yes, after us"!

Diderot, Montesquier, Voltaire, Rousseau, and others of the encyclopaedists, by their sparkling wit, dart-like satire, searching insight, were going far toward fomenting and forming public opinion, and to such pass as must render impossible prolonged continuance of unjust despotic authority -- authority which the magnificent though wily Richelieu had unremittingly labored to establish -- and their writings inciting a spirit of freedom in thought and action were indomitably paving the way toward a vast, inevitable metamorphosis.

Across the Channel, as the third of the Hanoverians in 1760 ascended the English throne, it became apparent at once that the reiterated counsel of his Princess-mother -- "George, be a King" -- had fallen on receptive ears. For the youthful sovereign ~~immediately~~ early evinced a determination to establish a royal prerogative, and though stooping for the accomplishment of his end to wholesale bribery and corruption he succeeded in overthrowing the supremacy of Parliament -- a supremacy that for close to a century had remained unquestioned. And although he

refrained from the thought of ruling without a nominal Parliament, he ~~none the less~~ proceeded to dominate his Ministers -- whom he himself had chosen! -- and hence of securing the acquiescence of a titular Parliament in his autocratic measures. With the reins of despotism thus in his hand, he drove at an alarming pace.

To rehabilitate her financial resources, England, egged on by her head-strong King, forthwith ruthlessly adopted measures oppressively affecting the American colonists -- none more so than the Stamp Act of 1765, imposing its levy in violation of the supreme principle that subjects should not be taxed save by their own representatives -- but the colonists were without representatives in Britain's legislative body.

Reasonably enough, rebellion stalked the land. Human feeling, highly inflamed, exploded in riots against such tyranny. Such an act of injustice was indicative, others had preceded it -- more might follow.

Turbulence characterized the age; events followed one another destined to determine the fate of nations. Here in America the oratory of James Otis and Patrick Henry, the Speeches and Letters of Washington, Adams, Franklin and Hamilton, of Jefferson, Madison and Jay, marked the literature of the period as political, while that of former years had been theological.

With new responsibilities confronting the colonists, a consciousness there was of new possibilities as well; the spirit of expansion loomed high in politics, literature, science and commerce, with the forbidding religious intolerance of long duration, giving place to more enlightened views. With broadening effect the writings and sayings of Benjamin Franklin widened the scope of human interests,

while their author, aided by Pitt -- staunch friend of American rights -- ardently labored for the repeal of the despicable Stamp Act, -- accomplishing his end in 1766. Overshadowing by tactful ability in governmental issues the unsympathetic influence of his vigorous British contemporary, Doctor Johnson, Franklin at the same time inculcated in his countrymen, through his Poor Richard's Almanac, both fortitude and thrift.

Thus life among the colonists more and more assumed outlines clear and determinate. Thoughts of independence definitely took shape, infusing the people with a resolve for self-government. Men holding views differing from those entertained by the Puritans now dwelt here, while mutation little by little had crept in affecting customs and manners, until innovation overspread the land.

Was it other than natural, then, that the plea of the Rev. Mr. Symmes and his associates for musical reform should have evoked an enthusiastic, albeit at first circumscribed, support? For music is no less a personal expression of man's inmost feelings, aims and yearnings, than an index historically of his activities. The plain, demoralized tunes supplementing the deo-centric Psalms had had their day; while hearts now pulsating with patriotism, demanded a different type of music with which to express their emotions.

The signs of progress so apparent in the New England colonies and elsewhere, as outlined in our earlier Chapter, soon became focalized in New England's principal city, and to one born in Boston credit is due for having displaced the long-since distorted tunes of psalmody by catchy and lively airs, many of which hinted, at least, musical advance and betterment.

William Billings (1746-1800), was the man, one of America's very

Public Radio Network, which by 1985 -- although fifteen of American stations is primarily focused on the revival of the Americanfile Group Lady, -- issues citations for and in 1986. Nevertheless, by Lawful ability to reason Sunbel Lacent the Congressmen initiatives of his objective critical Commentary, Twelve-Channel Pyrolis of the mass time Jacksonian in the environment, through the Zone Financial Channel, both Politicians and Liberty.

Then life among the ministers were not very learned political times and Parliaments. Theories of constitutions sufficiently this study, Satisfies the Lawyer also a results for self-government. Ben Franklin tried altering from Bower established by the Continent was Pacific Corp; still Pacific Little in 1819 and event is affecting revenue and economy, still Incorporation (Pacific) the Land.

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The Union of Pacific as Teachers in the Ben Congress Pacific, not Elementary, or Published in the Political Counties, were Union Constitution Ben Congress's Pacific City, and to Law Corp in Defense Court is Law Ter-Lawyer Highway Ben Congressional Distributed Women of Community in Lawyer and Lady City, Many of Media Elected, or Lawyer. Constitutional Women Law Publication.

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early native composers. Of limited education but original tendencies, Billings published, in 1770, his ~~first collection~~ the last number of his several collections, entitled:

> "The New England Psalm Singer, or American Chorister, Containing a number of Psalm Tunes, Anthems and Canons, in four and five parts."

With a musical conception characterized by sprightly rhythm and fluent melody, Billings wrote in the glee and in the "fuguing" (or imitative counterpoint) style, the latter so much then the vogue in England, whence the importation of "fuguing" anthems and ballads had deeply impressed him; and although his enthusiastic vivacity, spontaneous and unchecked by technical training as it was, led him to indulge in "consecutive fifths", "omission of the third" and other harmonic sins, still his music, contrasting so sharply with that of the day, made instantaneous appeal. Quantity, too, he offered, as well as variety, in two hundred melodies and more, thus supplying a demand which had constantly increased since the beginning, in 1720, of the psalmody-reform movement. Prior to the day of Billings, tunes had been "set", as we have seen, or "struck up", without so much as even a tuning fork for guidance; and now, that certainty as to pitch might be assured in "striking up the tune", Billings introduced the pitch-pipe. A boon to singers it must have been -- and, we venture to assume, to listeners as well! Billings was the first, also, to employ the bass-viol in conjunction with the choir, thus assailing John Calvin's ban upon musical instruments within the church.

But yet, although the tunes of <u>The New England Psalm Singer</u> proffered the spice of novelty and differed decidedly from those of the earlier psalmody (reduced by this time to so jejune, crass a condition) they lacked for most part the quality of reverential, spiritual feeling characteristic of the music they displaced. In fact, the very title of

one of ~~Billings's~~ the books, The Psalm Singers' Amusement (1781), is significant, while in the preface to another, the author states:

> It is well known there is more variety in one Piece of fuguing than in twenty pieces of plain song. While each part is straining for mastery, and sweetly contending the victory, the audience are most luxuriously entertained, and exceedingly delighted; in the meantime their minds are surprisingly agitated, and extremely fluctuated, sometimes declaring favor of one part, and sometimes another. Now the solemn bass demands their attention; now the manly tenor, now the lofty counter, now the volatile treble, -- now here, now there, now here again. O enchanting! O ecstatic! Rush on, ye soul of harmony.

Eccentric himself, so to a considerable extent was his music. A tanner by trade, deformed of body, blind of one eye and of thunderous voice, Billings presented a compound of curiously combined tendencies ranging from the commonplace and ludicrous to the quasi-religious and the patriotic, while underneath all there lay a natural talent for rhyming and song. Having learned to read musical notation, ~~Billings~~ he imitated in form such tunes as most appealed to his fancy, chalking down his melodies on sides of leather or upon the walls of his tannery. He frequently sang in church-service -- gaining encouragement in this activity from Samuel Adams, Governor of the Massachusetts Colony at the time, who, himself fond of music, often appeared side by side with the tanner-musician in church-choir and public concert. It is said that this latter form of musical entertainment originated with Billings, insofar at least as New England is concerned.

Billings's music, because of its vigorous rhythm, original melodies and exaggerated style, jumped to immediate popularity with singing-schools and public; book followed book, with always a beguiling Preface.

~~For~~ History with the colonies was in the making. Feeling against

British tyranny, long bitter, could no longer be restrained; people gave vent to their welling indignation in various directions, exhibiting ~~in all~~ their hatred for whatsoever was English -- and thus they came to ignore even the very psalm-tunes which they had theretofore cherished.

Here arose an opening quickly accepted by the clever tanner; for whatever may have been his merits as a reformer, Billings certainly was an opportunist. Deftly paraphrasing the Psalms, he utilized them as political provocatives; and fired with patriotism he wrote for his favorite composition, Chester, the stanzas:

Let tyrants shake their iron rod,
And slavery clank her galling chains,
We'll fear them not, we'll trust in God;
New England's God forever reigns.

The foe comes on with haughty stride,
Our troops advance with martial noise;
Their veterans flee before our arms,
And generals yield to beardless boys.

In the excitement aroused by the War for Independence both the enthusiasm and patriotism of the man constantly burst forth in verse and tune. Camps of soldiers throughout New England rang with his melodies; in the family and in the choir his stirring lines found welcome; his tune Chester was frequently heard from every fife in the New England ranks; and though possessed as his compositions certainly were of a mercurial irresistible spontaneity, equally crude they were in harmonic treatment, counterpoint and abiding qualities generally. But matching the temper and understanding of an eager public they aided in the establishment of a change, at least, from the wearisome musical dullness of former days. And in-so-far-forth as this was so Billings served well a worthy cause; had he been educated as man and musician, likely enough he would have left to posterity a musical legacy alike worthwhile and enduring. But neither he nor his disciples (though among the latter

some there were who, in certain instances, contributed "exceptions that proved the rule", e. g., Daniel Read (1757-1836), still remembered by his tunes Lisbon and Windham; Timothy Swan (1758-1842), whose China, despite its having been declared"a queer medley of melody" and "one of the most unscientific tunes ever published", continued its hold in public estimation through many years; Oliver Holden (1765-1844), whose virile tune Coronation, first appearing in 1793, is today universally sung, being included in hymnals of all denominations and inseparably associated with the Rev. Edward Perronet's hymn, "All hail the power of Jesus' name, Let angels prostrate fall,") went further in the main than to provoke a desire for and a recognition of the necessity of a better music. True, they encouraged originality and activity; they opened the way to broader possibilities, but they ~~thereby~~ emphasized as well the deplorable lack of a nice discrimination regarding music for the church. ~~And particularly Billings,~~ in his unbridled zeal, Billings seemed to reflect the enthusiasm of emphatic Jonathan Edwards who, in preaching a sermon on the sin of failure to sing in meeting, exhorted each and every member of his congregation to join in song, whether one could sing or not!

~~Thus Billings, who~~ Thus it was that Billings, he excelled in daring, Billings fell short in lasting achievement; his contribution, finding ready approbation, yet in good part deficient, proved of but little real value save that of incitation to better conditions.

The leader who should direct by virtue of validity and ~~breadth of~~ understanding, whose penetrating insight should fashion basic principles with steady hand and clear head, thus laying a permanent foundation, was yet to arise. Like the words of Earnest in Hawthorne's exquisite story, "The Great Stone Face", his words should have "power because they accorded

with his thoughts"; and his thoughts "reality and depth, because they harmonized with the life he had always lived", -- a life of wide and warm sympathies and devout religious purpose. And indeed, when such a leader should come, and should have "finished what he had to say" he, like Earnest, in true simplicity, "would walk slowly homeward still hoping that some wiser and better man than himself would by and by appear".

Chapter V.

Chapter V.

Such was the change in musical feeling and endeavor -- under the bewitching influence of William Billings and his henchmen -- that English ballads, marches, and dance tunes now came to be utilized in adaptation to sacred texts. Whether wantonly, or not, these sedulous composers appear to have believed that so long as a tune claimed sacred words it was sacred music! Church choirs and singing-schools, lacking discrimination, readily accepted every proffer and eagerly called for more. Havoc was the inevitable outcome, with bathos and indignity all too prevalent.

But so pernicious was the injurious effect of this music on true religious feeling, that several of the more discerning among the colonial ministers and professors rose up in opposition against it. As a result, a definitely unfavorable reaction against Billings and his kind -- whose publications flooded the market -- unmistakably asserted itself. To such extent was this so, in fact, that early in the nineteenth century Psalm-tune books began to appear in which their compilers included no original American tunes whatsoever; and although a step so drastic may have tended to discourage the initiative of native composers, it nevertheless served to hush the meretricious "fuguing" music -- so charged as this was with baneful influence.

As for instrumental music -- proscribed by Calvin at Geneva, and thus far altogether taboo in New England churches -- there was issued in London, as late as 1786, a Tractate on Church Music, "being an extract from the Reverend and learned Mr. Pierce's Vindication of the Dissenters", and in which musical instruments were unsparingly scathed.

Its author maintained that while "Plain singing is capable of both raising and improving sentiments of rational piety and devotion, and is recommended in the New Testament", the "addition of instrumental music should seem more calculated to divert and dissipate the pious affections of a reasonable service, than to fix upon their proper objects."

But fortunately not all were blind as to the chaotic conditions, ~~as to~~ or the lack of musical understanding then so common.

In 1807 John Hubbard, professor of mathematics and natural philosophy in Dartmouth College, musically inclined by nature and one of the founders of the Handel (Choral) Society of Dartmouth, read a timely Essay before the Middlesex Musical Society, with music as his subject. He here boldly stated divers points calculated to open the eyes and minds of his hearers. This Essay, furthermore, was shortly followed by one from Francis Brown, also of Dartmouth College, who, addressing the Handel Society, attacked the then current type of church music, analysing its defects by asserting that "the greater part of those in our country who have undertaken to write music have been ignorant of its nature. Their pieces have little variety and little meaning . . . . As they are written without any meaning, they are performed without any expression . . . . Our best musicians, instead of being awakened to exertion by call for splendid talents, have been discouraged by the increasing prevalence of a corrupt taste."

The fact of the matter is there existed no properly grounded musical standard, -- no intelligent musical appreciation among the people at large. So that even despite the gradual introduction of musical instruments, e. g. the harpsichord, bass-viol, flute, and

later the pipe organ[1]; and notwithstanding the efforts of the more enlightened singing-schools and choral societies, the fitful visits of English and French opera companies, the sporadic orchestral concerts and other attempts at musical expression, the fact still remained that musical activity floundered about, like a ship with no rudder, in sorry, parlous fashion.

Public understanding of matters musical was unformed -- and uninformed; immature, inconsequential tunes temporarily flourished, since maturity of discernment was wanting.

This was veritably a land of beginnings; no mythical heroes, no legendary traditions were ours -- save those of uncivilized red men happily rescued by writers of the English language; our American forefathers, driven hither from England in their intensity for freedom of thought, were without American ancestry. This country, unlike others, possessed no folk-songs -- songs characteristic of the people -- while such as later appeared in isolated sections could scarcely affect the country as a whole, throughout its vast reaches of territory, and lacking as it was in that homogeneity of race, customs and language which folk-songs typify and whence they spring. Our people have not sung

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1. The first pipe organ introduced into New England, an importation from the mother country, was left as a legacy by Thomas Brattle, in 1713, to the Brattle Street Church, Boston. But the Church, though declaring high respect for the memory of "our devoted friend and benefactor", voted, "That they did not think it proper to use the same in the public worship of God"." (See A History of the Church in Brattle Street, Boston, By its Pastor, Samuel Kirkland Lothrop, p. 62. Pub. by Crosby and H. P. Nichols, Boston, 1851). As a result, the instrument became the property of King's Chapel, and there it remained for two score years. In 1758 it was sold to Saint Paul's Church, Newburyport, Mass., where it continued its work of usefulness for a period of eighty years. Finally, it was purchased by the parish at Portsmouth, New Hampshire, of Saint John's Chapel, where it is, we understand, still in use.

their own endemical tunes for ages, thereby forming a natural basis for a national musical development. The early music of this country was foreign to it -- an importation from other lands; those who could sing did sing, but no native, irresistible urge stirred all to a common musical outpouring; the people in general found no emotional outlet in a typical, spontaneous musical utterance.

Such then was the incongruous state of musical affairs in the early nineteenth century; there was little or no "team-work", as the college athlete would express it, no formulated, systematized plan of procedure, no enlightened, authoritative leadership. Of those who cared for music each went his own way, listening to this, singing that, listlessly, unintelligently, and how, pray, could it have been otherwise? For what the youth has never learned, saith the proverb, the adult can never master; and the youth of this country lacked musical guidance, no less than a native musical heritage.

And yet, in whatever direction criticism may be made of the pioneers, it cannot justly be levelled at them for neglect in founding schools and colleges, even as they felled the forests and transformed the wastes. Obsessed though they were with the thoughts which led them hither, and blocked by the conditions facing them on their arrival, they gave heed to the higher welfare of those who should succeed them. In his History of the United States, John Fiske asserts that "the American system of public schools, begun by the first generation of settlers in New Netherland (1633) and New England, has been extended, in varying degrees of completeness, all over the United States. Its excellent influence upon public morals and orderliness has often been remarked."

Harvard College was founded in 1636; William and Mary in 1692; Yale in 1701; and within the next six years the number was increased to seven.

But with all this solicitude for the development of man's mind and being, no telling thought was brought to bear upon the educational value of music as a subject of study. None appears to have heeded Lord Bacon's indisputable maxim: "to disincorporate any particular science from general knowledge, is one great impediment to its advancement." We do not forget that the Rev. Mr. Symmes in 1720 had said -- in his Essay on The Reasonableness of Regular Singing: or Singing by Note -- "It (Psalmody) was studied, known and approved of in our College, for many years after its first founding."

But Psalmody is one phase only of music; its place in Harvard College elicited encouragement from religious motives. The curricula of college and common school were barren so far as music in a scientific or artistic sense was concerned -- music, of which the apostle of a later age was to declare: The wisest have agreed in thinking (it) the first element of education.[1]

But with time this would change; recognition of a simple truth, though one of signal importance, would yet come to pass, -- the truth that a love and an appreciation of fine, lasting music implanted in the child would lead to the same in the adult -- to a music-understanding, a music-making, and, sooner or later, a music-creating people.

And the first in this country to convincingly demonstrate the practicability of this truth was Lowell Mason.

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1. See The Queen of the Air, John Ruskin, 1869.

Chapter VI

Chapter VI.

Until nearly of age Lowell Mason lived with his parents at Medfield, the eldest of five children, four sons and one daughter. Influences of heredity doubtless played their part in forming his character as in determining his career; but so too did those of environment -- and all in a spot of rural charm, of natural, wholesome simplicity.

Colonel Johnson Mason, Lowell's father, unkempt of hair but resolute of jaw, chose as a young man the vocation of manufacturer-merchant, and as such long remained one of the town's representative leaders; but he nevertheless fostered to some extent a musical tendency apparently his by inheritance: for his father before him, Barachias, as we have seen, had exhibited a similar aptitude. Indeed, the latter achieved a certain prominence (as did his grandson later on to a still greater degree) as a teacher of singing-schools, a fact recalling the once-familiar lines:

> To teach his grandson draughts, then,
> His leisure he'd employ,
> Until at last the old man
> Was beaten by the boy!

The family being fairly well to do, young Mason was more or less free to follow his native bent, which early and pronouncedly asserted itself as an absorbing interest in music. But while more or less free he was looked upon with misgiving by his father, the practical merchant, as well as by others; for in those stern, pragmatic days of what earthly use could be such a gift as his! A farmer, a merchant, minister or builder, these were important; but a musician, perish the thought!

Referring to this early period, Lowell Mason in after years recounted that he was, in the opinion of the community, "a wayward, unpromising boy, although indulging no vices. He never used intoxicating

liquors or uttered a profane oath. He gave little promise, save for music, for which he early manifested a strong inclination. He spent twenty years of his life doing nothing but playing upon all manner of musical instruments that came within his reach."[1]

But whatever the "misgiving" may have amounted to the boy's parents did not themselves forego the joys of participating in the musical activities of the community. For during a period of above thirty years they sang as members of the parish choir; and Colonel Mason when over seventy (although by that time, 1840, it is true the son had demonstrated that music possessed a practical and an educational value as well as one of fascination and beauty) led the basses in a chorus of townspeople on the occasion of a Fourth-of-July celebration.

The late Joseph A. Allen (1819-1904), a descendant of one of the original thirteen settlers of Medfield, told the present writer in 1903 that when seventeen years of age, upon being asked to conduct the ordination music at the installation services of a newly appointed minister of the First Parish, certain of the more conservative members objected on the ground of his youthfulness and that he sought the advice of Johnson Mason. The latter quickly said to him, "Joseph, you do it and I'll help you all I can". True to his word, at the appointed hour,

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1. See The Educational Work of Lowell Mason (1885), by Theodore Frelinhuysen Seward (1835-1902). Pupil, friend, collaborator of Lowell Mason, Seward, who was self-educated save for courses in the Mason-Root Normal Institute, was one-time Editor of The Musical Pioneer, the New York Musical Gazette, and other periodicals. He published many song-books for schools and became music-supervisor at Orange, N. J. In 1872 he issued, with Chester G. Allen, a book of church music, Coronation, the last book to which Lowell Mason made musical contribution. (Biglow & Main, New York and Chicago, 1872).

the old gentleman took his place in the choir-loft and with his bass-viol, on which he was accustomed to play, led the singing, under the baton of the juvenile conductor. A kindly man Colonel Mason surely was; trustful, affable,yet discerning withal. He possessed, too, an inventive talent originating useful mechanical devices for his straw-goods business as well as an appliance for the comfort of his bed-ridden wife, many years an invalid.[1] With well-balanced head and generous heart, he exerted an influence upon the members of his family that bound them to him in affection and respect, as likewise his neighbors and fellow townspeople generally.

Of his character and religious sentiments the Rev. Andrew Bigelow,D.D., pastor of the Medfield Second Congregational Church, in a sermon delivered at Johnson Mason's funeral, November 16, 1856, spoke as follows:

> "Though possessed of far more than ordinary mental power, he was a man of retiring modesty. Naturally diffident,and with a keen sense of propriety, he was not the man to obtrude himself upon the notice of others; and therefore his services, so far as they were rendered to society, were rather sought for, than rudely urged upon its acceptance.
>
> He was a man of great integrity of character, prudent, patient and honest. He rendered to every man what he regarded as justly due. Rashness, and inconsiderate action, seem not to have belonged to his nature. In all his intercourse with others, he was governed by the law of kindness: and when differing from them in sentiment or action, he cast the mantle of charity over what he regarded their errors or their faults. He was a devoted Christian. If as such he was less active than some others, it was rather the

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1. He was also clever at sloyds; there still exists a diminutive trunk made by his hands in 1846; well fashioned and neatly finished, it is perfectly firm today.

> fault of his nature than his piety. He had neither the confidence, nor early training which prepares men to speak eloquently in popular assemblies. His piet rather found expression in his example and his life, than in earnest exhortations to sinners and in strong appeals to Christians, urging them to prayer and Christian fidelity.
>
> He spoke most affectionately, in life's latest hours, of his departed wife, and of the happy influence which she exerted in the formation of his religious sentiments and Christian character; and though ascribing his conversion to the influence of another, when he was past the meridian of life, yet her prayers and tears and deep solicitude, on his behalf, found a place in his affectionate and grateful remembrances of her.
>
> He loved the church, and spoke with deep emotion of his earnest desire for its prosperity."

Dr. Bigelwo, in these expressions of tribute to the memory of his parishioner and friend, gives a just portrayal of Johnson Mason, the man: and from this portrayal it is evident, I believe, that certain characteristics definite and pronounced in Lowell Mason were largely the result of a paternal influence, through inheritance and association alike -- prudence, and mental force, for instance, honesty, religious sincerity and quiet tolerance regarding the views and deeds of others.

But equally important was the influence of the boy's mother; and from her it was, more particularly, that the son acquired through both example and counsel a deep religious temper which grew to be so controlling a motivation of his life and labours. When the lad was eight years old his mother became a member of the Congregational (Trinitarian) Church, of which the Rev. Thomas Prentiss, D. D. (1747-1814), who had officiated at her marriage with Johnson Mason, was pastor, and who on May 4 of the year 1800 administered the rite of baptism upon young Lowell, his sister Lucretia (1793-18-), and his twin brothers, Johnson, junior (1796-1882) and Arnold (1796-1817).[1]

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1. Timothy Battle Mason (1801-1861), the fifth child of the family, was not born until the year 1801.

Although Johnson Mason, the father, deferred joining the church until "past the meridian of life" he, together with his wife and little Lowell, regularly attended religious services at this church.

The church edifice, erected in 1789 on the site of the original Meeting-house which was built in 1656, stood, as it now stands, in the village green. Not far distant, on North Street, which runs past the green on its eastern side, was the Mason homestead. The homestead comprised some five acres of land, a barn, sheds, and a plain white house of two storeys. The house was roomy, comfortable and unpretentious and it possessed an air of dignity, strength and tranquility -- bespeaking character, as it were, in terms of architecture. Simplicity marked the place as it did the family that dwelt there -- a family whose seniors were actuated in their daily routine by an earnest effort to live in accordance with Christian principles. Authority for these principles was found in the Scriptures themselves rather than in the church's elaborate statement of dogma, based as this still was on a rigid, yet already waning, Calvinism; and if the father protested now and again against a theology embodying such tenets as total depravity, eternal damnation, and the like, such declaration on his part frequently called forth a gentle though definite reproof form his wife who, although of similar mind, believed it wise, with an eye to the welfare of the children, to altogether abstain from religious controversy and discussion, to accept what they could and make the best of the rest. But even so, Johnson Mason's conscientiousness rendered it impossible for him to seek Church membership at the time.

Thus an example of self-reliance based upon integrity of conviction, made early impression upon the child, Lowell, the lesson of which, judging from subsequent events, he never ceased to retain.

Lowell Mason's affection for his father and mother was singularly beautiful, expressive of his nature's tenderness and strength alike. Never through his most active years did he fail, so long as they lived, to contrive for their comfort or to return to them as he might; and when they were gone from him forever, he unceasingly venerated their memory, as he had cherished their presence in life. In a letter written by him, when nearly seventy years old, to his eldest and first grandson, then a lad of eleven, are these words:

> I cannot be too grateful to my Parents, and especially to my Mother for the religious instruction she gave me when I was a child. I suppose if my Mother had not tried to instruct me in religious things I should never have known the comparative peace I now enjoy, or looked forward as I can now, with a good hope of blessedness to come.

Although his mind even in earliest years was preoccupied by an absorbing passion, young Lowell stood ready and alert to perform such mission for his parents as might be entrusted to him. This is evident from a letter written by the Rev. Dr. Prentiss, to the Humane Society, telling of the youth's narrow escape from drowning:

> October 20, 1806.
>
> I wish to communicate to the trustees of our Humane Society a statement of a successful exertion in saving the life of a lad who had nearly perished in the watery element. I am satisfied the activity and enterprise of the agents will be thought deserving of your attention.
>
> Lowell Mason, a son of my nearest neighbor, of about sixteen, went into Charles River to bathe, and unexpectedly to himself, was carried by the current where the water was eight or nine feet in depth. Having sunk and arisen twice, calling for help in the best manner his situation admitted, he went down the third time. Two lads younger than himself being present, namely, Moses Wight

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1. For some time prior to the division of the double ménage (see page 4), Johnson Mason and his wife, being quite alone since their children were married and dispersed, had contemplated removing to a smaller dwelling. Where to go, and when, had been questions not easy for them to decide. Happily enough, however, a suggestion from Lowell, then living in Boston, solved their problems,-- and in good time they removed to a nearby house which he built in the southern portion of their ancestral land, and presented to them. This house, then known as "The Cottage," still stands and, having been remodeled, is Number 115 North Street.

> and Joseph Lovell, the former, with all his clothing upon him, plunged into the water, and brought his friend from the water; while the other very judiciously floated a rail on the surface, and aided them both to the land.
>
> Young Mason assures me that, from the time of his calling for help, he recollects nothing until he found himself supported at the shore by the hand of his friend. The lads testify that he appeared insensible, and was unable to support himself for some time; that he emitted a considerable quantity of water, and gradually regained his recollection and the use of his limbs in such a measure as to ride home about one and one-half miles in a wagon, with which he had been out on business for his parents. This is the testimony of the lads, which is all the nature of the case admits; and I beg leave to add their character leaves no room for doubt of its correctness.[1]

Interesting it is to note, as the letter implies, that the boy had gone into the river to bathe (near Brastow's Bridge), after -- not before -- despatching the business of his parents, evidence of his early sense of the precept "Work before play".

But boys will be boys, and it is not to be wondered at that Lowell's father, having left his son in charge of the straw-goods store, occasionally found on returning there that the door was locked and that the lad, with the key in his pocket, had departed with some too-alluring companion, or gone forth in quest of the beauties of nature, in which the surrounding country abounded and of which from his earliest to his latest years he was dearly fond.

Naturally enough Noon Hill -- the highest elevation to the southward of the town's centre -- might entice any boy, fond of wild flowers

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1. See p. 206 of History of Medfield, by William S. Tilden. (George H. Ellis, Publisher, Boston, 1887).

and singing birds, to quit the humdrum of a straw-goods store and seek the joys of its inviting slopes. And who knows but what some such excursion, truant though he was, led him not many years later (1830) to compose the music for the following simple, charming song -- the first song to be publicly sung by American children who had received musical instruction in a common school!

Flowers, wildwood flowers, in a shelter'd dell they grew --
I hurried along, and I chanced to spy,
This small star flower, with its silvery eye;
Then this blue daisy peeped up its head,
Sweetly this purple orchis spread,
I gather'd them all for you,
All these wildwood flowers, sweet wildwood flowers.

Flowers, lovely flowers, in a garden we may see,
The rose is there with her ruby lip --
Pinks that the honey bee loves to sip --
Tulips, gay as a butterfly's wing;
Marigolds, rich as the crown of a king;
But none so fair to me,
As these wildwood flowers, sweet wildwood flowers.

Naturally enough, too, he now and again tramped Rocky Woods -- the wild, extensive tract of timber-land lying betwixt Medfield and Dover -- exulting in the rough exercise and invigorating air, and reaching at length, despite fallen tree, stump and tangle, his objective point -- Cedar Hill, from the summit of which might be discerned among its Pisgah-views the distant harbor and city of Boston; the city where later he was to live, and to lay the foundations of a broader, happier education. Or, with his clarinet (favorite at the time of the various instruments he knew) to Dingle Dell he was wont

" - - - to steal awhile away
from every cumbering care," [1]

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1. The source of these lines is the well-known hymn by Mrs. Phoebe Hinsdale Brown (1783-1861). Written in 1818, the hymn in after years came to be closely associated with Mason's hymn-tune, Blake (1832). the subject of the tune is taken from the Edinburgh Harmony (Sacred), and is there said to be a Norwegian air.

and there to extemporize, in a retired bosky nook, to his heart's content, heeding Turtle Brook the while as it frolicked on nearby singing an obligato of indescribable charm to his ardent, impromptu melody.

Certain it is that the natural environment of his youth, what with its lovely broad stretches of undulating country-side; its jocund streams contributing to the zig-zagging Charles River; its paludal fields and meadows, trysting places for bobolinks and redwings; its peaceful hills of variegated woodland where the stately white pine, as if by universal decree, stood as exemplar for all -- emblem of hope in its perennial freshness, symbol of unfaltering faith in its suppliant branches; certain it is that the influences of his inspiring environment lastingly impressed a nature so sensitive as his, so keenly, responsively alive.

Significant too were the influences of sympathetic neighbors. On the one side of the Masons lived the village dominie, the Rev. Dr. Prentiss, already referred to as the pastor of the First Congregational Parish, and who likewise was supervisor of the Medfield public schools. A graduate of Harvard with the class of 1766, of cultivated mind and pronounced mental ability, Dr. Prentiss was often called upon to speak at public celebrations and to officiate at the community's various observances; as he exhibited, moreover, in addition to these more or less impersonal qualifications, characteristics ever kindly and altruistic, those amongst whom he dwelt evinced for their pastor, together with their respect, a warm and constant affection -- for of him it might be said, as, of another, Oliver Goldsmith sang:

> " - in his duty prompt at every call,
> He watched and wept, he prayed and felt for all."

If the Doctor's "sentiments in theology were what have generously been denominated orthodox",' one has written, "in declaring them he was free and explicit.- - - - But he was not presumptuous and dogmatical, he was not overbearing and censorious. While ready to profess and vindicate what he <u>believed</u> to be truth and felt to be <u>important</u> truth he did it not in the language of reproach and triumph but with 'meakness of wisdom'.' He was indeed <u>liberal</u>. He possessed in a high degree that property which Dr. Watts denominates 'orthodoxy and charity united',' and which the apostle more happily describes by the phrase 'speaking the truth in love'.' It was his aim rather to persuade than to compel men to receive and obey the truth. He was <u>truly liberal</u> -- catholic, as well as orthodox -- free from everything overbearing and censorious.

His <u>preaching</u> was evangelical, plain and practical - - - . He faithfully declared the doctrines of the Gospel; but he declared them in a practical manner, and applied them to 'every man's conscience in the sight of God'. - - - - The morality which he inculcated was christian morality, founded on christian principles, and enforced by christian motives. He never entertained his hearers with an empty harangue on the mere 'form of godliness' - - - . If he did not venture far into those dangerous regions of metaphysical speculation and bold conjecture where so many have been bewildered and lost, he did search the Scriptures with diligence and fidelity."[1]

In the household of Doctor Prentiss, together with nine children of his own, there were usually four or more boys being tutored for college.

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1. The Rev. Joshua Bates, A. M. (1776-1854), one time pastor at Dedham, Massachusetts, and later President of Middlebury College, Middlebury, Vermont, and Chaplain to the Congress.

Thomas, one of the sons, was a fellow pupil and playmate of Lowell Mason, while a daughter, Mary as we shall see, wrote a validictory poem for her friend, as he went forth to make his way in the world. Thus a cordial relationship existed between the two families, and Mason often recalled in subsequent years the helpful influence of the broad-minded minister, as well as the delights and stimulus of his domestic circle.

Dr. Prentiss's long pastorate of forty-four years included the stirring period of our war for Independence, culminating with the choice, as everyone knows, of General Washington in 1789 as first President of the new Republic. The young students, under their instructor's genial guidance, were not infrequently thrilled by his graphic accounts of epoch-making events; the patriotism of Adams, Otis, Jefferson, Hamilton; the inestimable aid of the dauntless Lafayette, "hero of two continents"; startling news from time to time of the shattering revolution in France; and when, in 1807, the Doctor depicted Robert Fulton's first successful steamboat, The Clermont, as it went running up and down the Hudson River, doubtless the excited interest of his youthful listeners, pressing more closely about him with wide-open eyes and eager ears, reached a pitch ignoring all reason!

On the other side of the Mason's, to the immediate north, lived George Whitfield Adams, brother of Hannah Adams (1755-1831), the authoress. Here at his home, Adams built pipe-organs -- attraction enough for the young musical enthusiast, who had learned to play in addition to the violin, flute, 'cello and clarinet, the organ as well. The two neighbors, through their common interest in the "king of instruments", passed many a pleasant and profitable hour together at

Adams's workshop, -- Mason acquiring a knowledge of organ construction that stood him in good stead through years to come, while he in turn, by way of balancing the account as it were, played for their maker the various organs as they approached completion, thus putting to practical test with a view to possible betterment their tonal quality, volume, registration and other details. Frequently also on such occasions it was Mason's good fortune to meet the famous sister,[1] whose "warmth of heart and cultivation of mind," we are told, "gave an enthusiasm and eloquence to her language, that astonished those who listened to her,"[2] and whose Summary History of New England -- a pioneer work of its kind --[3] the young man was then reading with especial attention and interest.[4]

Through Hannah Adams it was, furthermore, that Mason was introduced, during the winter of 1810-11 which he passed in Boston, to her friend and benefactor, the brilliant young divine, Joseph Stevens Buckminster (1784-1812) whose sermons at the Church in Brattle Street, of which he was the pastor from 1805 until his death, aroused the

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1. The late Miss Augusta P. Adams (1825-1914), a relative, told me in 1909 that both Hannah Adams and she had known well the members of the Mason family, including Lowell. Indeed, the family, through its distaff side (Catherine Hartshorn Mason being a descendant of Henry Adams, see p. 5), and the Adams family, were kinsfolk. H.L.M.
2. From A Memoir of Miss Hannah Adams, written by herself, with additional Notices, by a friend. (Mrs. George G. Lee). (Gray and Bowen. Boston, 1832).
3. "When I compiled this work", wrote Miss Adams in her Autobiography, "there was not any history of New England extant, except Mather's Magnalia, and Neale's History; and these extended only to an early period in the annals of our country. - - - My object was to render my compilation useful to those in early life, who had not time or opportunity to peruse the large mass of materials, which, previously to my compilation, lay scattered in many publications."
4. Published at Dedham, Massachusetts, in 1799, Johnson Mason being one of the subscribers.

delight and wonder of all classes of hearers, and who, in the words of his distinguished contemporary, Andrews Norton, "was, beyond all question, to be placed in the first rank of those by whom we have been best instructed in truth and most animated in virtue."[1]

To become acquainted even with this liberally-minded minister was an event of impressive influence in Mason's youthful years; while to be favored with so inspiring a friendship as ensued was cause for thanksgiving throughout his long life. And pleasant it is to recall that to a love of good music, and to the proper sort of singing as an act of worship, this sympathetic tie was, in part at least, due.

Buckminister, as a boy, had learned "to blow the flute"; while in after years, like his youthful friend, he played the violin, violoncello and organ, finding throughout life his one habitual relaxation in music. As pastor of one of Boston's largest religious societies, he earnestly strove for the betterment of its musical service; and to this end he assisted in the preparation of an improved hymn-and-tune book for the use of his congregation. The book was published in 1810, bearing the title LXXX Psalm and Hymn Tunes for Public Worship, though commonly called, in honor of his church, The Brattle Street Collection.

Equipping his living-room at the parsonage (containing his copious library from which books were freely lent) with a chamber organ, Buckminister frequently enjoyed, during the intervals between his hours of study, the recreation of "making" music; and here on one evening of each week he invited his church singers to meet for rehearsal. Here

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1. From an article in the General Repository and Review, written in 1812 shortly after Buckminster's death, and reprinted in revised form in The Works of Joseph Stevens Buckminster: with Memoirs of his life. (James Munroe and Company. Boston, 1839).

too his friends both old and young were cordially received; and if by the elder the room soon came to be regarded as the "ministers' exchange", it was welcomed by the more youthful as an engaging center of attraction and helpful hospitality. And perhaps to a certain one of the latter, as with an open copy of The Brattle Street Collection before him he listened to his host's reverential playing, there was vouchsafed a foreshadowing of the work he himself was destined to do in the cause of devotional playing and singing, and in that also of establishing a clear understanding and just appreciation of the kind of music essentially appropriate to religious worship. Telling years were these for the maturing youth; contact with such neighbors and friends being privilege rare, the sterling qualities of their individual characters playing no indefinite part in the molding of his own.

Amos Albee, too, school-master and music-teacher, of Medfield, materially aided the boy in his musical efforts.[1] In 1805 Albee compiled and published The Norfolk Collection of Sacred Harmony, a copy of which may to-day be seen at the Yale University School of Music, -- Albee's compilation being among the volumes there in the Lowell Mason Library which was donated in 1875, at the suggestion of the Rev. George B. Bacon, D.D., to the Theological Seminary of the New Haven University by Mrs. Mason and her sons. On the flyleaf of Albee's Collection appears, in the hand of Lowell Mason, the note: "This is the Book used at the first singing-school I ever attended which was taught by Amos Albee, the compiler. I must have been 13 years old then * * * * * sixty years have since passed away and I am now 73."

Likewise, by Oliver Shaw (1779-1848), of the adjoining town of Dedham, friend and co-worker of Albee, Mason was given constructive

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1. In a letter written by Lowell Mason (14 June, 1864) to his friend Melvin Lord, and now in the possession of the present writer, occurs the sentence: "Albee was my first teacher; I have great respect for his memory".

Thomas Prentice (1792-1877)

M. E. 1811

Received first pastor, Neal in 1819. Of the Income Long, County, in Charlestown Mass. (Name changed to the Mass & Lunch in Charlestown in 1819 and to the Hanover Church in Charlestown in 1837).

assistance. As composer, music-teacher, compiler of church music books, Shaw ("the blind singer") was prominently identified with that limited group which definitely reacted at the turn of the century against the then-prevailing "Billings method" (with its florid style and 'fuguing' insistence), thus helping to prepare the way for improvement in the musical sentiment of the public, and toward a truer form of church song.

In a biographical tribute[1] to Oliver Shaw it is stated that Lowell Mason once declared that he was "indebted to him for his start in life -- that he owed all to him."

However this may be, the work of Shaw, together with that of his fellows of the limited group (Andrew Law, Hans Gram, Samuel Holyoke, and others), is to be held in grateful remembrance; for though in a measure but tentative it served as a timely fillip to native composition, and as an earnest of further endeavor.

Then, too, the lad was aided by one Lebbeus Smith, a family connection and teacher of singing; also by James Clark, a neighbor, who played the violin and gladly revealed to the young aspirant secrets of the bow and strings. Mason's own brothers, by-the-by, Johnson and Timothy, gave early evidence of a definite musical talent, the latter gaining prominence in Cincinnati, Ohio, some years later as organist, choirmaster, and composer. Thus the neighborhood, as well as New England at large, possessed its melopoeian votaries in the days of Mason's boyhood; whilst he often stated in subsequent years that he believed "there was more musical talent in Medfield than in any other Massachusetts town of

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1. See Memorial of Oliver Shaw, edited by a Committee under the auspices of the Rhode Island Veteran Citizens' Association, published at Providence, 1884.

its size."

During his youthful years Mason attended the North School -- subsequently called in honor of his memory the Lowell Mason School -- his desk-seat there being shared with the late Unitarian clergyman, Rev. Joseph Allen, D.D. (1790-1874), a lifelong friend, who ever maintained that Mason held high rank among the pupils. Another friend and school-mate, Ellis Allen (1792-1875), destined to become a well-known abolitionist warmly regarded by Garrison, has recorded that Lowell Mason was the most talented, the most popular and the handsomest young man in town. By his companions he was well-liked and a tradition exists that his youthful contemporaries were wont to gather about him as on summer evenings from the Meeting-house steps he filled the air with melody from his clarinet.

At sixteen he took charge of the choir at the First Congregational Church, an additional tie with its pastor, the Rev. Dr. Prentiss; while among those under his musical direction, together with his parents and brothers, were Major Jonathan Fiske (a deacon of the Church), Captain Wales Plimton, Captain William Peters and other prominent townspeople.

Four years later, 1812, he composed and dedicated to the neighboring Singing Society of Dover a three-part setting, first sung [illegible] "Father of mercies, in Thy house," service[1]. So far as is known this was his earliest composition; and to it he gave as a title that of the text, by Philip Doddridge, D.D., to which it was set -- Creation.

At an early age, too, he became the leader of a Band in the village of Athol, some forty-five miles distant from Medfield,-- a fact not without its predictive significance since in after years he was to become the leader, not alone of musical organizations, but of men.

In connection with this Athol Band an incident is told illustrative of his diligence and tact. On the occasion of the first rehearsal certain members appeared with instruments of which he knew little or nothing. He

1. That of the Rev Ralph Sanger, D.D., 16 September, 1812, at Dover, Massachusetts.

suggested that they be left with him until the next meeting, that he might tune them all to the same pitch. This indeed he did, but more too! For during the week's interval he constantly practiced on the instrument, then so strange to him, in anticipation of any emergency that might arise. And herein the son reflected the discernment so characteristic of the father -- the practical merchant!

It was at Athol furthermore that Lowell Mason began his professional life of teaching, as he himself explains in a letter of reply, addressed (many years later) to Mrs. Daniel Bliss[1] at Beirut, Syria. As the letter contains several details of interest it is here transcribed (Mrs. Bliss having kindly sent it in 1909 to the present writer):

Orange, N. J.
7th January, 1864.

My dear Mrs. Bliss:

I can not tell you what delightful remembrances your kind note has brought up in my mind. It was at Athol, Mass., where I made my first entrance into my professional life. It was there I first assumed to be a teacher. It awakens gratitude to Him who has led me along life's path to think of the circumstances by which I was first guided to that place; my kind reception there, my success, etc. I love to think of Athol and of my engagement and doings there; not infrequently in the night season when sleep refuses to close up the avenues of my mind, I bring up in my imagination the scenes of that winter.

I had never taught; my instrument was the clarinet, on which some of the gentlemen (my pupils) had played half as many years as I was old. So that in my youth and inexperience I became a teacher of veterans. It would amuse you could I relate some of

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1. Abby Maria (Wood) Bliss (1830-1915) was the wife of Rev. Daniel Bliss, D.D. (1823-1916), American missionary and educator. A graduate of Amherst College, 1852, and of Andover Theological Seminary, 1855, Dr. Bliss was ordained shortly thereafter to the Congregational ministry. Appointed to Syria by the American Board of Commissioners for Foreign Missions he served for thirty-six years as president of the Syrian Protestant College, of which in 1902 he became president emeritus, being succeeded as president by his son, the Rev. Howard Sweetser Bliss. For an unusually interesting account of the work accomplished by Dr. Bliss, in which his wife most helpfully shared, see The Reminiscences of Daniel Bliss, Edited and Supplemented by His Eldest Son (Fleming H. Revell Company. New York. 1920).

Significant indeed regarding the work accomplished is the following comment from Chapter XIII of Yonder lies Adventure, by E. Alexander Powell (The Macmillan Company. New York. 1927):

"William E. Gladstone once remarked that American missionaries had done more for the Levant than all the governments of Europe put together and of all the American missionaries in the Levant, none exercised so powerful an influence for good over so great a number of people as Dr. Daniel Bliss, the founder and first president of the American University at Beirut -- or the Syrian Protestant College, as it was then known -- and his son, Dr. Howard S. Bliss, who succeeded his father as president of that remarkable institution."

[illegible] Band), but I must not attempt it now.

And so, my dear Mrs. B., I suppose Abby Sweetser was yr. mother! Why did you not tell me this before? Why did you not come to Orange with your husband & thus give me an opportunity to talk of her & Athol, where I suppose you was born? Some years ago [1848] there was a Teachers' Institute in Athol -- one of the State Teachers' Institutes -- Teachers, I do not mean of music, but of common schools. I attended, as I have attended them from their first commencement, & there after I had been lecturing, your good Mother kindly came up to me, & introduced herself. I think she asked me to tea, but for some reason I could not go, so I had only a few minutes' conversation with her. I did not in my conversation with her refer to the "horror-striking" circumstance you allude to; it did not occur to me at the time -- yet I well remember it now. The Ball was held at yr. Grandfather's, & at that time I was nearly as much interested in dancing as in music, & it seems to me as if I could almost remember our position in the room. But pray, what was there horrible about it? I assure you we were very civil. Be it as it may, that very circumstance endears the recollection of your blessed Mother to me now, & not only so, it draws out a stronger love for the daughter than I should otherwise have felt. I never saw yr. Mother but once afterwards (the summer following when I visited Athol when I suppose I must have met her) until the time already mentioned. Oh! how delightful to know that soon afterwards she received into her heart the blessed freedom Christ gives, & that after living a long and consistent Xtian life she has gone to her everlasting reward. Dear Mrs. B., we will "call her blessed". Soon after my Athol life, I went to Savannah, Geo. where I remained fifteen years. Almost immediately on my arrival there, I too, as I trust, found Him, as the "Way, the Truth, the Life" -- & for more than half a century I have been His professed follower. Alas! that I should regard it necessary to underscore the word professed! But a most inconsistent Prodigal-Son-like Xtian life mine has been -- wandering - feeding on husks - returning - again & again. And now I am nearing port; blessed be the Lord for the cheering hope which dwells in me. God will sustain me, carry me all my journey thro' (it can not be much longer) & give me victory in the end.

[illegible] Miss, I thank you for your note; I
thank you much for bringing up to my mind recollections of half a century ago & more, so pleasing.
Kind regards to Mr. B.
Very truly yours,
Lowell Mason.

On the margin of this letter its recipient added, with her initials, the words: "The Ball mentioned was given in the Hall of a hotel belonging to my Grandfather.[1] Doctor Mason and my Mother led it off together! The next year she organized the first Sunday-School in Athol. A.W.B."

Would that we might see the letter which called forth this reply! Interesting would be the remark which occasioned "But pray, what was there horrible about it?" In the heyday of youth "the most popular and the handsomest young man in town" had been thoroughly happy in a naive, invigorating joy, recollection of which, when over half a century had sped by, and she who had merrily shared the joy with him was gone from the world forever, brought vividly to his mind the happiness afresh, together with gratitude to God, Who had led him "all along life's path",[6] and to Whom his life was so wholly consecrated. Significant is the thought "Be it as it may, that very circumstance endears the recollection of your blessed Mother to me now, & not only so, it draws out a stronger love for the daughter than I should otherwise have felt."

Lowell Mason was a man of profound religious feeling, but of openness of mind as well; he loved God and God's world -- "all things both great and small." Of warm affections, his thought was for the welfare, not alone of kith and kin, but of all.

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1. Samuel Sweetser (1765-1842), father of Abby Moore (Sweetser) Wood (1795-1863) and grandfather of Abby (Wood) Bliss (1830-1915), was a much respected citizen, owner of the Tavern at Athol Centre and one of the State's most successful sheep-raisers. Lowell Mason lived at his home while at Athol conducting the Band.

And this welfare of others he sought through kindliness and understanding, never with dictatorial intent. Characteristics such as these, combined with an unusual will power, clear vision and an extraordinary capacity for application, enabled him to accomplish the tasks he set himself and led to recognition of him as a man of sterling quality; as a teacher with no superior and but few contemporary equals -- not in music alone but in a broad pedagogic sense; his friend, Horace Mann, reformer of the Massachusetts public-school system, declaring he "would walk fifty miles to see him teach if he could not otherwise have that privilege".

And if, through force of will, he appeared at times unyielding, was he not therein justified by the reforms he effected? Had he not persevered, his ideas of progress had provoked condemnation rather than approval, his efforts toward advance had been nugatory rather than successful. But whatever the opposition to his plans, whatever the criticism of himself or his aims, and much of both inevitably arose, he went unwaveringly on, secure in his faith, resolute of purpose and, like Melibeus of the Canterbury Tale, with forgiveness in his heart for all. "No outrage", as Macaulay says of Addison, "could ever provoke him to retaliation unworthy of a Christian and a gentleman". On more than one occasion an opponent became his supporter on being given but the opportunity of knowing him as he really was. We cite a case in point: "A young writer on musical topics in the periodical press, upon partial information, made a somewhat bitter attack upon him. No other notice was taken of it than was involved in Mr. Mason's inviting him to his house and giving him the free use of his library. Prejudice soon gave way to respect and admiration on his part, while on the other a kindly

feeling grew up, which resulted in a loan of a handsome sum of money, to be repaid at convenience, without interest, to enable the young man to pursue his studies in Europe. Not until years had passed did the latter know, and then not from his benefactor, that the article above-named had deeply pained and wounded him."[1]

But to return to former days; we see by the letter to Mrs. Bliss that Mason's first pupils were "veterans," and he, young and inexperienced. Undoubtedly, the associations and environment of early years had nourished a natural bent on his part for teaching, and the wonder is that his father still desired, despite the enthusiasm of others with which the son's first endeavors were met, that the young man should enter commercial life. Hélas, the practical merchant again! But with filial regard for his parent's wishes, a quality strongly marked in him, Mason obtained a position in a mercantile house at Boston, and there he remained for a time, and there, too, since the truth alone is lasting, he was not so altogether static as he might have been.

But time was on the wing; he and his companions were approaching their majority. Joseph Allen and "Tom" Prentiss,[2] whilom schoolmates and playfellows of Mason, were away at Harvard College and about to graduate from there. He, as they, must soon decide what was to be done in life. Schooldays were over and although these, in his case, had been limited in number, if, as Carlyle declares, "The history of a man's childhood is the description of his parents and environment," his education

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1. See Lowell Mason, by Alexander W. Thayer (1817-97); originally published in the London Musical World, 1879, in two parts; part 1, in issue of August 30; part 2, in issue of September 6. Reproduced in The Musical Record, Boston, September, 1879. (Oliver Ditson & Co.)
2. Thomas Prentiss, Jr. (1793-1817), entered Harvard College at the age of fourteen, graduating in 1811. The following year he was engaged to teach in the Brookline grammar school. Licensed to preach in 1814, he was installed, March 1817, as the first pastor of the Second Congregational Society (Unitarian) in Charlestown, Massachusetts, renamed in 1837 The Harvard Church in Charlestown. But his pastorate was brief; for on 5 October, 1817, he died of typhus fever.

depended by no means upon the actual days passed at school. "The expressly appointed schoolmasters and schoolings," again Carlyle, "are as nothing, compared with the unappointed incidental and continual ones, whose school-hours are all the days and nights of our existence, and whose lessons, noticed or unnoticed, stream-in upon us with every breath we draw."

The opinion of the community that Lowell Mason "was a wayward and unpromising boy" was fallacious; for in reality the years of his youth proved to be a golden period of apprenticeship. During these years he laid the foundation for an uncommonly useful career, while in teaching himself to play upon various instruments he formed, not alone the habit of self-discipline, but the basis too of that larger teaching in which he was destined to excel.

But the earth, meanwhile, was moving as ever in its oscillating course around the sun; season followed season, and again spring was come, bringing with its manifold signs of joy and hope the days of graduation from school and college -- turning-points in the lives of so many young men and women. And, as we know, young Mason's friends, Allen and Prentiss, were among such at Harvard, whence they would go forth into the toil of the world.

As Class Day at Cambridge approached much interested was manifested at Medfield. "It was a great event," writes Mr. Tilden,[1] "in a small

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1. History of the Town of Medfield, by William S. Tilden. (Geo. H. Ellis, Publisher, Boston. 1887).

country town for one of its sons to graduate from Harvard with high honors, and great preparations were made for the occasion. The graduate was clad in a black coat and small-clothes, with black silk stockings tied with ribbons at the knee. All these were made in his father's house, as also his ruffled shirts. His pumps were made by the town shoemaker. Several friends of his were invited to go down to Cambridge with the family. Among these were Lowell Mason and Wickliffe Adams (a second brother of the authoress, Hannah Adams). The whole party numbering twenty-five, arrayed in their best, started from Medfield in carriages at 4 A.M. and drove to Cambridge. A 'spread' was arranged. Everything for the tables except the warm meats was cooked at home, and carried down by the family. Two colored men walked down from Medfield to serve at the spread.

On this day Edward Everett graduated, and gave the English oration. Another Medfield boy, Thomas Prentiss, Jr., also graduated the same day with Joseph Allen. The Medfield party drove home in the evening, arriving about midnight."

Still another member of this class, 1811, "destined to sing his way along the college generations as the author of 'Fair Harvard'[1]," was Samuel Gilman (1791-1858), clergyman and writer, who in 1829 described with delicate humor and piquancy a typical phase of early New England life in his Memoirs of a New England Village Choir.

A jolly time they must have had and doubtless the excursion often

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1. From Edward Everett, Orator and Statesman, by the Rev. Paul Revere Frothingham (1864-1926), Houghton Mifflin Company, 1925.

became the topic of conversation to those who had made up the company. For two of these, at all events, future plans were definite -- Joseph Allen having decided to prepare for the ministry, and Prentiss, for a time at least, to teach school. For a third, young Mason, companion of both, prospects were not so clear, his natural appetency calling him in one direction, the desire of his parents pointing to another. Before the expiration of many months, however, he received a proposal that met with general approval, -- to become teller in a bank at Savannah, Georgia. If to the mind of the "practical merchant" the plan seemed providentially opportune, to the mind of the son there lay therein a solution, possible at least, of the problems of uncertainty and confusion that had grown more and more pressing with each succeeding year. It so happened, moreover, that just at this juncture Mason's friend and next door neighbor, George W. Adams, was leaving for the Southern city as a teacher, and that a Mr. Nathaniel Bosworth, also of Medfield, planned to accompany him. To their suggestion that Mason join them, the young man promptly agreed.

Well may his thoughts have been,

> "My own voice cheered me, and, far more, the mind's
> Internal echo of the imperfect sound;
> To both I listened, drawing from them both
> A cheerful confidence in things to come."

And so to him, as to his friends on Class Day, a turning-point was come; he was to strike out for himself, and put to the test that which was in him.

chapter VII.

Part One

Chapter Vll.

Part One

The wrench which young Mason felt on leaving his family, his friends and scenes so endeared to him, was tempered ~~none the less~~ nevertheless by the thought that a field of broader usefulness lay elsewhere; to be a man he must set forth with a valiant heart no less than an affectionate one -- else all worth while were lost. Commingling with this thought, too, a sustaining exhilaration and an eagerness there were as he contemplated a change from the life he had thus far known, limited as that perforce had been, to one of wider and fuller possibilities. From the future's very uncertainty, in fact, insecure and perplexing as that had hitherto seemed, he now drew encouragement and confidence as he realized the importance, and the opportunity as well, of making the present at least certain and secure.

On November 27, 1812, then, he departed, with his two companions, for Savannah, travelling thither, a thousand miles or more, with horses and wagon; for this was prior to the days of steam-trains and railways, to say nothing of the motor-car, or the aeroplane! In his pocket he carried a letter received two days previously from his father; and so characteristic is this of him who wrote it, combining sound sense with unfailing devotion, that we transcribe it verbatim, -- spelling, punctuation, and all. Johnson Mason was a man of uprightness and sagacity, his sincerity of purpose outweighing such error of grammar as in his untutored strength he honestly made.

Medfield, Novr 22 1812 -

My Son As you are about ~~setting~~ setting out on a long and I fear furteagueing journey I cannot refrain from making a few observations to you by way of advice before your departure - your abilities and address in many particulars I think sufficient to recommend you (at least) to the second class in sosiety the prinsipal indowments in which I think you defisient in (as it respects the present life) is Prudence and Economy in the first of these particulars I should not only include a prudential care of your own property but a strict Assiduity, and carefull attention in whatever you may be called on to transact for others - by Economy I do not mean to be understood Selfisness but a medium between extravigence and meanness which are both detestable in the minds of the wise and good If it should please a kind Providence to prosper you in any undertaking so that you should be accumulating a small property to your self you will find plenty of Wolves in Sheaps Clothing to devower it by inticing flattery, or (if by) fals statements it can be obtained but especially in the cience of Music for that will probably make your circle of acquaintance large in a short space of time so there will not be that chance to distinguish the real charracters of your acquaintance that there would be in some other occupations where you would be more deliberate and longer in forming connections. In a word you cannot be too cautious about joining parties and I should recommend you to evade them as much as possable - You will find the manners of the People very different at the Southward from what it is here or in New York I expect Gaming and Sabbath Braking are among the many bad practices which you will find prevalent in Georgia and the Southern States which I hope by the care of a kind Providence you will be able to withstand also numerous other Vices which it is not necessary to enumerate - If you should not meet with the success at your journeys end which you expect (which I am fearfull may be the case) you ought not to dispond but maintain steady habbits and have A particular eye to devine providence in all you do.

Cap. S

Nov 25

I hope there will be some opening here next Spring which will be to your advantage and mine If so I shall inform you but if things should not prove more favourable in the Spring than they are now should not advise you by any means to stay at the Southward dureing Summer shall write you as soon

as I can be informed of your Arrival in Savannah - wish you to write me without fail from New York and Alexandria give my respects to Mr. Kellogg and request Mr. D. Metcalf to give you the proceeds of the last Box of Bonnets if they are sold - I am with esteem your

Affectionate father,
Johnson Mason.

Mr. Metcalf will give you all the proceeds of my Bonnets except 50 Dollars which I owe Mr. Baxter of Boston

On arriving at his destination fifty-five days later the son, with promptness and detail, wrote to his parents at Medfield. His letter, narrating incidents of interest and indicating a methodical sense, is given in full, lengthy though it is:

Savannah January 21, 1813
Thursday

Dear Parents I am at length able to inform you of my arrival this day at this place after an unpleasant, agreeable, fatiguing, fine, long, tedious journey of fifty five days. Having left you on Friday 27th Nov. 1812- we passed through Medway and Bellingham to Mendon 17 miles. We staid the night with Mr. Jackson. Saturday 28th. Passed through Uxbridge and Douglass to Thompson in the state of Connecticut 21 miles. Sunday 29th. Went to meeting & heard Rev. Daniel Dow- a high calvinist. Monday 30th. Through Pomfret & Ashford to Mansfield 23 miles. Tuesday Dec. 1st. Through Coventry, Bolton and East Hartford to the city of Hartford 23 miles. Wednesday 2nd Through Weathersfield and Berlin to Marridon 17 miles. Thursday 3rd Through Walingford, Hamden and North Haven to the city of New Haven 17 Miles. Friday 4th. We remained at N. Haven on account of rain. Saturday 5th. Through Milford and Stratford to Bridgeport 18 miles. Sunday 6th. Went to meeting. Monday 7th. Through Middlesex, Sokunteek, Norwalk, Stamford, Greenwich, Rye, to Mamaroneck in the State of New York 32 miles. Tuesday 8th. Through New Rochel, East Chester, West Chester, Harleim, to the city of New York 22 miles. 9th and 10th we staid in New York. Friday 11th. Crossed Hudsons river in a steam boat

and passed through Powlershook in the State of New Jersey- Barbadoes, Elizabethtown, Bridgetown, Woodbridge to the city of New Brunswick the capital of New Jersey, 32 miles. Saturday 12th. From New Brunswick to Trenton 27 miles. Here we saw the ground on which the famous Battle was fought in the revolutionary war. Sunday 13th. Crossed Trenton bridge across the Delaware river & passed through Morrisville & Bristol to the city of Philadelphia in the State of Pennsylvania 30 miles. ~~Event~~ went to church. Monday 14th. Remain in Philadelphia. Tuesday 15th. Crossed the Schuylkill- passed through Darby, Ridley, Chester, to the city of Wilmington the principal place in the State of Delaware. Bristol, Stanford, Cristiania to Elktown 36 miles. Wednesday 16th. North East, Charlestown, Crossed the Susquehannah to Havre de Grace 31 miles. As we were ascending a very steep hill in North East Town Mr. Bosworth's Trunk fell out unperceived by us. We proceeded about three quarters of a mile before we discovered our loss- and we had met only one Negro - we knew it must have fell out at the hill- accordingly we turned about and drove immediately to the place - but behold the trunk was gone - there were two houses in sight - we enquired at both of them but without effect- We therefore concluded that the Negro we had met must have hid it in the woods- which were on all sides of us. Mr. Bosworth took the Pistol, Mr. Hall a club & myself a Dagger and we went in different directions in the woods - after about two hours search I found it in a Ditch covered up with leaves - but no negro- we were in a great hurry or we should have hid ourselves and taken him when he came after it - Thursday 17. Through Bush and Abington to the city of Baltimore in the State of Maryland 36 miles. Friday 18th. remained in Baltimore- went to see the remains of the house that the Federalists defended in Charles Street against the fury of a Democratic mob, and the spot where Genl Lingan was barbarously murdered. Saturday 19th. Through Blensburgh to the City of Washington in the District of Columbia - the capitol of the U. States. Sunday 20th. At Washington. Monday 21st. Through Georgetown, crossed the Potomac river, through Alexandria, by Mount Vernon to Colchester in the State of Virginia 25 miles. At Mount Vernon we saw the seat of Genl Washington which is beautiful beyond any description I can give- it is on a high piece of ground on the banks of the Potomac. The tomb of the American hero stands under a cluster of cedars about one hundred yards from the house. There is no monument of any description

Evening

whatever - it is 8 miles from Alexandria and 16 from Washington city. William Lee a black man, servant of Genl Washington in the American army is yet living. The seat is now occupied by Judge Bushrod Washington. Tuesday 22nd. Through Dumfries and Aqua to Stafford 25 miles. Wednesday 23rd. Falmouth. crossed the Rappahannock to Bowling Green 31 m. Thursday 24th. Through Hannover to (illegible) 31 miles. Friday 25th. Passed through no town today untill we arrived at the city of Richmond 26 miles. Here we saw the ruins of the Theatre that was burnt in Decr. 1811. A Church is now building on the spot- and directly underneath it is the tomb of about 60 of the unfortunate persons who perished at that time. Saturday 26th. Through Petersburgh 26 miles. Sunday 27th. (no town today) 31 miles. Monday 28th. Crossed the Roanoke into the State of North Carolina 24 miles. Tuesday 29th. Went a-hunting. Wednesday 30th through Warrenton 24 miles. Thursday 31st. Through Louisburg 31 miles. Friday January 1st, 1813. Through the city of Raleigh the capitol of North Carolina 30 miles. Saturday 2nd. To Averysborough 18 miles. Sunday 3rd. To Fayetteville 25 miles. Here Mr. Hall concluded to stay and teach musick we left him on Monday 4th. (no town today) 23 miles. Tuesday 5th (no town) 26 miles. Wednesday 6th. Hunting Deer. Thursday 7th (No Town) passed into the State of South Carolina. 15 miles. Friday 8th. Crossed Pede river. Passed through Greenville over Long Bluff 20 miles. Saturday 9th (No Town) 23 miles. Sunday 10th to Stateburgh on the high hills of Santee 15 miles. 11th and 12th. Staid at Stateburgh. Wednesday 13th. Crossed the Lakes (?), the Congree and Wateree rivers and went to Belle Ville 23 miles. 14th. Staid at Belle Ville on the account of rain. Friday 15th. To Orangeburgh 25 miles. Here we found Mr. Cummins. 16th. Staid with Mr. Cummins. Sunday 17th. Went 23 miles (No Town). Monday 18th, went 30 miles - through water so deep that it came into the waggon. Tuesday 19th. Went 33 miles (no town, house, or any thing else). Wednesday 20th. Crossed Savannah river at the Two Sisters ferry - went 27 miles. Thursday 21st. Arrived at Savannah 16 miles.

The whole distance if I have added it right is one thousand and eighty-eight miles. Although we have generally found good entertainment on the road- yet we have several times put up at a little log house where there was but one room, a large family of children and fifteen or twenty negroes- this was not altogether comfortable. Our horses have held out remarkably well and are in good order at present. I board at a very good house kept by Mrs. Battey. Mr. B. and myself occupy three rooms - one apiece for a bed and one between us for musick. I have called on Doc. Kollock- who is an extremely fine

man. He thinks I shall meet with encouragement. I find however that my prospects are materially different from what I expected by Mr. Bosworth's account -- if I make two hundred dollars in all I shall think I do well -- indeed I have offered to let myself for $150 to Mr. B. and he will not give it. But it is certain I must make 2 or 300 before I can return home. I wrote to you from New York and informed you of the money I had received there on your account. When we got to Alexandria we found we should be deficient and I got $20 of Mr. Metcalf which I shall consider myself indebted to you for. I shall expect to receive a letter from you as soon as this reaches you (illegible) write on one sheet to prevent postage. I hope by the time I write you again I can give you a more pleasant account of my business. It is very warm here -- so as to be some days quite uncomfortable -- and amongst imprudent people it is unhealthy (there has a number died within a few days after having been sick but two or three days) I suppose there is about 8 or 10 die weekly. I shall not think of staying in the city next summer if I do not come home -- but shall probably return as far as some part of South or North Carolina. From New York we shipped the guns by Water and they arrived here in four days. Mr. Bosworth is willing to acknowledge now that it would have been much better if we had come by water. N. Underwood is at No. 30 north 2nd St. Philadelphia -- he said he would attend to any business you wished him to do. I wrote to Mr. Hill from Washington and requested him to give you this information. Lucretia will remember me to all my young friends and thank Mary Prentiss for the Poem.

Goodbye for the present.
L. Mason.

His message to Lucretia, his sister, indicates that through all the excitement of an "unpleasant, agreeable, fatiguing, fine, journey", thought of his friends remained steady and true, while "thank Mary Prentiss for the Poem" suggests a relationship of tenderness between one of those friends and himself! But no mention does he make of his birthday, January 8, other than the matter-of-fact item of itinerary, although on this day he became of age. On reaching Savannah he appears to have lost no time; for, as stated in his letter written on the day of

his arrival, he called upon the Rev. Dr. Henry Kollock, minister of the Independent Presbyterian Church, and secured rooms at Mrs. Battey's -- one of the several "flourishing boarding-houses in the city".[1]

Enlightening as to his activities at the time is a letter from one of his friends -- a Mr. B. Mallon, of Atlanta, Georgia; which, together with excerpts from a letter addressed to him by Lowell Mason, appeared over half a century later in an Article published in the Southern Musical Journal, of Savannah, for September 1872.

> Atlanta, Aug. 24, 1872
> Editors of Southern Musical Journal,
> Savannah, Ga.:
>
> Gentlemen: -- In response to your request that I should write you what I may know of the Savannah career of Dr. Lowell Mason, recently deceased, I take pleasure in sending you the following particulars, gathered some years ago while I was preparing a paper on the origin and history of Sunday Schools in Savannah.
>
> Lowell Mason came to Savannah [January, 1813] and remained until 1827, when he removed to Boston. Of his occupations, and the chief incidents of his life during these years, I will permit him to speak for himself in some extracts from a very interesting letter received from him about three years ago. Mr. Mason was conspicuously useful in the organization and management of the first Sunday School in Savannah. Indeed it was one of the first Sunday Schools in the country. It was organized in the winter of 1815 by Lowell Mason and his worthy coadjutors, S.C. Schenk, Josiah Penfield, Edward Coppee and others.
>
> The Savannah Sabbath School, as it was called, was commenced with seven scholars, all boys; and was kept for the first year in the building belonging to Solomon's Lodge. * * * Mr. Mason was chosen Superintendent of the School at its opening, and he continued to hold the office until his removal from the city in 1827, a period of about 12 years. Until the year 1822 this was the only Sunday School in the city. It was

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1. See Historic and Picturesque Savannah, by Adelaide Wilson, published for the Subscribers by The Boston Photogravure Company, 1889.

a union school, and the several religious denominations were represented, both among the scholars and teachers. The teachers engaged in this work, then a new enterprise, and regarded by many as an experiment of doubtful result, were among the most intelligent and influential men and women of the city of Savannah; and that they were God-fearing, zealous, self-sacrificing Christians, and faithful and successful teachers, is manifest on every page of the interesting records of the school, which are still preserved. These records are comprised in two large quarto volumes bound in leather, and are in the possession of the Superintendent of the Independent Sunday School, which is the successor in direct line of the original Savannah Sunday School. They were all written by the hand of Mr. Mason, and on account of their fullness and minuteness of detail are exceedingly interesting, exhibiting one of the phases of the interior life and history of Savannah more than half a century ago.

Lowell Mason deserves to be gratefully remembered by the people of Savannah. The great success of the Sunday School movement in Savannah was undoubtedly due in great part to his energy, perseverance, unflagging zeal, and unusual tact and administrative ability. He always retained the pleasantest remembrances of that portion of his life which he spent in Savannah, and frequently manifested his continued interest in the welfare of the city by liberal donations to Churches and Sunday Schools.

* * * * * * * * * * *

I herewith give you a portion of the letter referred to above:

Orange, N.J., Sept. 20th, 1869.

Dear Sir:- Your very kind and interesting letter of the 7th instant was received by me only a half hour since. It was directed to Boston, Mass., which place I left in 1851. I have lived in this place for some fifteen years past. Your letter awakens in my mind remembrances of scenes, persons and labors most dear to me. I often look back upon the nearly fifteen years spent in Savannah with the most thankful and grateful feelings; thanks to Him who in His providence led me there, and gratitude to Him for the provision, protection, and preservation I experienced, and to the very kind friends I found there; and especially does the recollection of that little band of Christian brethern, of different denominations, yet united by the strongest ties of Christian affection, often so fill my soul as to enforce tears. Blessed band of brethern, united in their labors for the good of those around them, now

all gone to their reward, with the exception of the writer, who now lacks but three months of seventy eight years of age!

* * * * * * * * * * *

I have now gone through your letter of inquiry, endeavoring to answer you as well as I could. One remains of whom I have not attempted much to speak, and on whom modesty would require me to be silent; but as modesty was never one of my strong virtues, I will go on, begging you to forgive the egotism which will probably be apparent. [Suddenly, and as if with a twinkle in his eye, the writer at this point adopts the third person!]

Lowell Mason was born in Medfield, Mass., January 8, 1792. * * When nearly twenty-one, events occurred which caused him to go to Savannah, Ga. When he arrived there he had but a capital of ten dollars with which to commence business; but he immediately began to teach singing, and to some extent, instrumental music. He found other employment in a store which occupied his time during the day, and in the evening his schools received attention. He had a letter to Rev. Dr. Henry Kollock, who received him kindly, and aided him much in obtaining pupils. He attended Dr. Kollock's church, and he also immediately became interested in the great subject of religion, and, as he humbly hopes, now, after a period of nearly sixty years, experienced that change without which salvation cannot be known. He soon united with Dr. Kollock's church, where, for many years, he was the leader of song in public and social worship. He was the means of introducing an organ into the public religious service, which instrument he played, and at the same time led the singing. He formed and regularly trained a choir of about thirty persons for singing in church, for he was not then as he most decidedly is now, and has been for some thirty years past, the advocate of universal or congregational singing in worship, -- thinking it indeed the best, if not the only true method of conducting the service. Even though musical art may suffer by it, devotion will be elevated. But enough of this for the present purpose.

Mr. Mason became superintendent of the Sunday school from its commencement. He possessed one trait which was important to the school; I think it was almost the only one which gave success -- it was punctuality. He insisted upon every teacher being present at the head of his class at the opening of the school. I have heard him say to his teachers, -- I would rather have one of these pillars for a teacher, than a man or

woman who is deficient in punctuality. I have known him ever since, and I do not believe he has changed his mind.

Dear Sir, what you have heard is right; my heart swells with joy and gratitude at the remembrance of those years I spent in Savannah. In September, 1817, I returned to Massachusetts, and brought back with me to Savannah a wife, my companion from that time, and who was well acquainted with all the persons mentioned in this letter. She is still spared to me, and rejoices with me in the unlooked-for fact, that at this late day, our residence and labors in Savannah are even more highly appreciated than we have reason to think they ought to be.

The 'Missionary Hymn', the music, I mean, was composed by me in Savannah, at the request of one of my very dear teachers in the Sunday School, Miss Mary W. Howard, and was, in its first edition, dedicated to her. It was there sang, though first printed in sheet form in Boston.

In 1827, I removed to Boston, having had an invitation from a large committee consisting of different denominations of Christians, to remove to that city, and take a kind of general charge of music in churches there. From that time for about twenty-five years, I labored hard in the cause of church music, and there I wrote those lines which have become so popular.

I was for seven or eight years a clerk in the Planter's Bank, in Savannah, during the latter part of which time Mr. Geo. W. Anderson was President. Previous to this I was for a few years in the dry goods business. While in Savannah, I eked out my salary by being secretary of the Union Society; Librarian of the Savannah Library, etc.

Dear Sir: I have written this letter in great haste. I have cataract growing over both eyes, and it is difficult for me to write -- indeed, most of my letters are written by an amanuensis; but this I thought I must write myself. So I beg you to look upon it in charity, and receive it for what it ought to be, rather than what it is.

And now, with much love to all the dear friends, engaged in the ever dear city of Savannah, in the ever blessed work of Sunday School instruction,

I am, very truly, your Friend,

Lowell Mason.

In this letter, Mr. Mason speaks in terms of the greatest kindness of his co-laborers, who were all worthy of him -- He mentions their peculiarities and characteristics with much discrimination, and particularity.

He thus sketches the character of Josiah Penfield, Dr. Coppee, Mr. Schenk, T. H. Condy, Chas. McIntyre, Rev. C. C. Jones, Jos. Cumming, M. Coe, Geo. G. Fairies, and others. He closes his sketch of Mr. Penfield in these words:

> "Who that ever knew Penfield, could cease to love one, whose whole Christian life was so consistent, so pure, and so free from that terrible enemy to Christian growth and progress --selfishness? Penfield was one of the warmest-hearted, kindest, most forbearing Christian men I ever knew. He was a pattern of all that belongs to Christian character. How my soul warms at his remembrance!"

These notes and extracts are, I am sure, quite too extended for your crowded columns, but I scarcely know how I could have made them more brief, even if I had the time.

With great respect, I am, very truly yours,

B. Mallon.

Meanwhile, though occupied for a portion of each week-day with business duties, Mason devoted the evenings and such spare time as was his to the study and practice of music, in addition to his teaching -- with the result that rumors of his talent soon caught the attention of various citizens. Influential ones among these invited him to give a demonstration of his ability, an opportunity he gladly accepted; and on the appointed evening in one of the city's churches a considerable audience was thoroughly delighted with his efforts, his remarks and his personality. Delight, however, gave way to amazement when, with his bass-viol supported on a chair, he sang the air and played the bass simultaneously. Such skill was quite unprecedented, such musical thaumaturgy never before heard of!

From a Diary which he kept at the time (now before us as we write), from occasional references in local newspapers of the period (The Columbian Museum and Savannah Gazette, and The Savannah Georgian), as well as from the letter just quoted, we are enabled to trace with a fair degree of accuracy the facts of his life and work in his new surroundings.

Entries in the Diary, for instance, record that on 8 February, 1813, less than three weeks after his arrival at Savannah, he "Began Singing School at the building of Solomon's Lodge," -- one of the oldest and historically most important of American Masonic fraternities; while we learn that through the kindly offices of the Rev. Dr. Kollock (to whose assistance reference is made in the above-given letter) the School opened with an enrolment of thirty subscribers, or pupils. The names of the pupils are mentioned in the Diary. Three days subsequently states the next entry, he "Began to teach the orphans at the Female Asylum, Feb. 11." This beneficent institution, dating from 1801 and still flourishing, stands as an eloquent testimonial to the untiring zeal of humane-minded ladies, past and present, constituting its managerial boards. Originating in 1750, in common with the Union (or St. George's) Society, the Female Orphan Asylum has for two centuries faithfully served its noble purpose -- the care and education of children, destitute and bereft of parents.

But with the coming of summertime, Mason felt it wise to seek a change, since he was not as yet thoroughly acclimated; he accordingly took ship, July 3, for a fourteen-days voyage down the coast to the port of St. Mary's, at the extreme southeast corner of the State. Here, explains the Diary, he remained for five weeks, aboard the boat; but upon receiving an invitation to stop with friends, Mr. and Mrs. Phineas Miller[1], at Dungeness House on Cumberland Island, he left the vessel for a month's visit under their hospitable roof. Restored in health he then returned to Savannah.

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1. Mrs. Miller, née Catherine Littlefield (1756-1814), of New Shoreham, R. I., married (1774) Nathanael Greene (1742-1786), distinguished General of the American Revolutionary Army, to whom John Fiske refers as "scarcely second to Washington himself." Ten years after General Greene's death his widow married Phineas Miller, co-partner of Eli Whitney, inventor in 1793 of the cotton gin.

The inherent tendencies of the young man now became crystallized; calm, religious conviction possessed his soul as into his heart, and from it, there flowed the grace of God. With an unhesitating faith he consecrated his life to his Saviour, as we are told by his already-quoted letter to Mrs. Bliss ----, and also by an entry in his Diary under date of October 20, 1814: "I have been looking over this book and reflecting upon my journey from Massachusetts to Georgia. I give up myself to God, resting my soul on the merit of Jesus for salvation. O receive me my blessed Saviour for in this is my hope, my only hope".

Assiduously applying himself to music, he so progressed as to be appointed, in 1815, organist and choir-director at Dr. Kollock's church, of which he had become a member almost immediately on his arrival at Savannah. He participated too, as we have seen, in the organization of the Savannah Sabbath School, assuming at once the superintendency thereof -- indication of his early and lasting interest in children, for whom and through whom he was destined to impart happiness and enlightenment from first to last. An abiding influence of his experiences at this period, supporting and comforting him in times of stress and opposition, marked a nature, kindly yet commanding, with a simple, steadfast goodness; and perhaps even now his mind dwelt on the Rev. Dr. Philip Doddridge's evangelical hymn, for which some fifteen years later (1830) he wrote his tune Ward, with its Scottish air:

O happy day, that fixed my choice
 On thee, my Saviour and my God!
Well may this glowing heart rejoice,
 And tell its raptures all abroad.

O happy bond, that seals my vows
 To him who merits all my love!
Let cheerful anthems fill his house,
 While to that sacred shrine I move.

* * * * * *

High heaven, that heard the solemn vow,
 That vow renewed shall daily hear,
Till in life's latest hour I bow,
 And bless in death a bond so dear.

Called to numerous posts of responsibility, Mason became more and more closely

affiliated with various interests in the life of the community -- charitable, patriotic, educational, religious, musical -- being ever ready to aid in a humanitarian cause, to encourage the progress of his adopted city.

It so happened that in 1817 there arrived in Savannah a well-trained German musician, theorist and teacher, F. L. Abel (1794-1820), by name. Born at Ludwigslust, Mecklenburg-Schwerin, Friedrich L(udwig?) Abel was the then-latest and gifted representative of an eminent musical family.[1] The coming of this cultivated young musicain to Savannah proved to be a turn of good fortune for Mason who, being accepted at once as a pupil, now pursued, under the most capable guidance he had thus far known, his studies in harmony and composition, employing as text-book Albrechtsberger's Grundliche Answeisung zur Composition.

Elected, in 1818, one of the two Stewards of the Union Society -- Savannah's most venerable charitable organization, active to-day in its continuous work of benevolence -- Mason later served as its Secretary as well, an office he held so

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1. For above a century members of various branches of the Abel family had added distinction to the musical life of Germany and England, as the following data indicate:

   a. August Christian Andreas Abel (1769-1834), father of F. L. Abel and born at Brunswick, Germany, was a violinist of repute and an excellent musician. At the age of eighteen he became a member of the Mecklenburg-Schwerin orchestra, a post he held for thirty-four years.
   b. Leopold August Abel (1717-1794), grandfather of F. L. Abel, was born at Cöthen. A fine violinist, pupil of Franz Benda, he played for several years in the Mecklenburg-Schwerin orchestra, later becoming court-conductor successively at Sondershausen, Schwedt and Schwerin.
   c. Karl Friedrich Abel (1725-1787), brother of Leopold August and great-uncle of F. L. Abel, born at Cöthen, was trained at the Thomasschule at Leipzig by Johann Sebastian Bach. He won fame as a gambist. A member of the Dresden court-orchestra from 1746 to 1758, he formed in 1759 a close alliance with Johann Christain Bach, at London, where the two until 1782 directed a notable series of concerts. Karl Friedrich, expert on various instruments, composed no less than seventeen symphonies, string quartets, trios, sonatas, overtures, and operas, But he reached his greatest renown as a performer on his chosen instrument, the Viola di gamba, which from his time has been superseded by the violoncello.
   d. Christain Ferdinand Abel (16-, 17-), great-grandfather of F. L. Abel, gained fame as gambist and cellist. It was for him that the violoncello suites by his friend, Johann Sebastian Bach, were written.

[illegible]

[illegible]

[illegible]

long as he remained in the South.

In 1818 too he served the Independent Volunteer Battalion of Savannah as Sergeant of one of its component companies, the Fencibles, as is explained in The Columbia Museum and Savannah Gazette, 14 April, 1818, by the following official order:

Fencibles.

In conformity with Regimental orders, you are required to hold yourselves in readiness to march at a moment's warning.
You are also notified to meet at the Exchange, on Thursday, 16th instant., at seven o'clock in the evening.
By order of Capt. Hunter,
L. Mason, Sergeant.

To the Fencibles, succeeded though they were in 1830 by the Phoenix Riflemen, is to be traced the foundation of the present 63rd Georgia regiment of infantry.

During the same year, also, The Savannah Religious Tract Society and The Georgia Bible Society each found in Mason a welcome member and an enthusiastic worker, their meetings often being held at his home.

On January 8, 1818, he appears as one of the founders , and also as Secretary, of The Savannah Missionary Society (its President being the Rev. Dr. Kollock) -- the outcome of a meeting held in the Independent Presbyterian Church by a number of devout Savannahians. The purpose of the Society, in the words of its inaugurators, being to send missionaries "to such parts of Georgia as are destitute of the regular administrations of religion"; and to this they added, "We are afflicted at the situation of so many of the inhabitants of our state who are destitute of the ordinances of religion; and animated by a desire to concur with the numerous missionary societies that have been formed in our Northern states and in Europe, and thus to show that we sympathize with those who are perishing for lack of vision."

That Lowell Mason ardently subscribed to the furtherance of such aims, his entire life bears constant testimony.

To The Columbia Museum and Savannah Gazette of March 22, 1819, Mason contributed what we believe to have been the first of many Articles from his pen on MUSIC; and although inexpedient to transcribe the Article in toto, one or more passages may not perhaps be amiss. For thus we gain an insight into the writer's attitude and thought regarding certain phases of music, as toward his understanding of both the art and the science of music, -- subjects with which he was to be identified throughout a long life, and concerning which it was given him to take a leading place in the education of the public. Nor should we forget that in 1819 music was but little understood in this country, nay, that it was rather frowned

upon than valued, rather contemned than praised.

> "As an art", he maintains, "music depends upon the powers, abilities, and genius, of the writer; it cannot be limited, or restricted with any particular rules. The genius, the feelings, and the improved taste of mankind, must regulate every good writer. Like the painter, the sculptor, the architect, and the poet, nature and propriety must direct the effusions of his mind. As a science, it is regulated by measure, harmony, cadence, accent, mode, etc. Science may invent good harmony, agreeable measure, flowing and easy cadence but genius only can give force and energy to music."

He then goes on to consider "the essential parts or divisions of music, as consisting of melody, harmony, expression, and accent".[6]

Let us see, for instance, what he states concerning the first of these:

> "Melody consists in placing a simple series of notes at such intervals in the musical scale, as to please the ear and captivate the heart. No rules can be prescribed for this part of music. It is the genuine feeling of the heart, regulated and directed by the ear and the understanding. Reduce melody to certain rules, and it becomes a body without animation. Our beneficent Creator has implanted within us a certain aptitude to be pleased or displeased with particular sensible objects. This innate principle when matured by judgment, reason and experience, is our only guide in judging of the perfection or the imperfection of melody. The writer of melody may imitate nature; but the modulations must be the effusions of his own mind. The painter takes the proportions of his portrait from nature; but the expressions of the countenance are from his own mind.
>
> As all men have similar feelings, similar passions, and similar propensities, that which will be agreeable to any individual, when well informed, will be acceptable to every person, in proportion to the cultivation of the mind and the improvement of taste. Hence a standard for melody is formed from which no man of information will dare appeal.
>
> The effects of melody on the mind and feelings, are various and extensive. It soothes our sorrows, rouses our passions, excites our sympathy, calms our fears, and inspires us with devotion.
>
> If these observations on melody be correct, we infer that the perfection of music does not depend upon the number of parts; but upon the perfection

of the part or parts written. On this subject, unskilled writers have made many mistakes. Supposing music imperfect unless consisting of several parts, they have added counterpoint, bases and seconds, to many pieces of music utterly incapable of receiving any such auxiliaries. 'Restless man knows no golden mean, but will be attempting innovations without end'! When any particular passion is to be excited, great musical writers have uniformly attempted it by a simple air. Here the writer has full latitude for using every appropriate expression. 'Melody reaches the heart; and it is by this chiefly that a sentiment is enforced, or a passion soothed.'

As examples of simple melody, with a light accompaniment, we will mention that inimitable air of Handel, in his Oratorio of Sampson, 'Return, O God of Hosts, return'; likewise the air 'Total Eclipse! No sun, no moon', in the same Oratorio. Such is the melody, such the expression of these airs, that even the author could not hear them performed without tears. They penetrate the deepest recesses of our hearts, nor can we hear them without feeling a sympathetic emotion. Add another part, and you will divide the attention; and as you divide the attention among different parts, you diminish the effect.

The great effects of music among the ancients, as related by their writers, are not altogether fabulous. Their music consisted of those simple airs which steal imperceptibly on the mind. If the Son of Jesse could control the ragings of his sovereign by the simple inflections of his harp, why might not Orpheus perform equal wonders in Greece? Even in our days, the full choir is frequently neglected, to hear the simple modulations of an itinerant bard."

Turning again to the source from which the above is quoted -- The Columbia Museum and Savannah Gazette -- we find further information as to Mason's Savannah interests; for in its issue of 18 November, 1819, appeared the following announcement:

Sacred Music.

A school for the instruction of this delightful and useful accomplishment will commence at Chatham Academy under the direction of Mr. L. Mason, on Tuesday evening next, 23rd inst. Particular attention will be paid to the selection of the best music and to taste and manner

> of performance. The terms will be five dollars per quarter, payable in advance. School to be open two evenings in a week, viz: Tuesday and Friday. Tickets of admission may be had of me, at the Academy.
>
> W. T. Williams,
> Tr. Chatham Academy.

From The Savannah Georgian, February 7, 1823, we learn that for a number of years Mason held the office of Secretary of the Savannah Library Society. But here his connection partook of a threefold nature, for he was at once Secretary, Treasurer, and Librarian. Again, in the issue of April 15, 1823, the same paper records that Mason was at the time appointed a "Member of the Board of Health of the City of Savannah."

The Savannah Sabbath School, established in the winter of 1815, was, as we have seen, for a period of several years the city's only organization of the kind. According to its Constitution the School was "perfectly catholic, embracing no particular religious sentiments;" and it numbered among its teachers persons of different religious communions. As originally planned it provided the means whereby the ignorant might receive instruction in the first elements of learning, as well as in fundamental religious principles. The increase in the School's number of pupils

of performance. The Marian hall is fine building
for question. Details to promote. School to be
open for business in a week with faculty and
[illegible]. Details of admission may be had at the
at the academy.

Z. T. Fitzimon,
Th. Dunigan secretary.

From the Sentinel (Augusta, February 7, 1917) we learn that for a number of years there held the office of secretary of the Montana Labor Bureau; but here his occupation varied of a journalistic nature; for he was [illegible] Secretary, Treasurer, and Librarian. Again, in the month of March 1917, the same paper reports that, upon his election as a "Member of the Board of Regents of the State of Montana."

The Bozeman Normal School, established in the winter of 1897, was, as we have seen, for a period of several years the mighty sole equivalent of the Good. According to the constitution the Board was "vestedly entitled, according to particular religious denominations" and to control same. In numerous minutes of multiform religious resolutions, in religiously phrased it provided the means during the Longest which remain information in the Board minutes of Interest, as well as in Fundamental religious principles, the Governor in the Board's number of months

from seven at the outset to over two hundred and fifty in a comparatively short time, bespeaks not only the eagerness with which the city's youth sought enlightenment, but deeper still the awakening of the authorities to the importance of making provision for public instruction. Thus the Savannah Sabbath School paved the way for the inauguration, in 1816, of the Savannah Free School, so-called, the first of the city's institutions maintained at public expense for the formal education of children. With the opening of the Free School, however, the curriculum of the Sabbath School underwent a change, attention from that time on being given more especially to religious instruction. This is made clear from a communication published in The Columbia Museum and Savannah Gazette, November 20, 1817, portions of which we quote:

> The superintendent and teachers of the Savannah Sabbath School would again call the attention of the community to this institution. It is not one of those visionary plans, the advantages of which are shown only in idle speculation or by a plausible theory. It has stood the test of experience. * * * We are confident that when the nature and effect of the institution are examined, it will excite a warm interest in the bosom of every lover of his country, of every friend of the poor, of every servant of God.
>
> Its attention is chiefly though not exclusively directed to the rising generation, the hope of the church and the state. It was originally intended principally for the totally ignorant, those who had not opportunity nor means of otherwise acquiring the first elements of learning. For these its doors are yet open, and to them instruction is gratuitously given. But since the establishment of a free school in our city, the teachers of the Sabbath School devote their time more exclusively to the religious instruction of those under their care. In this religious instruction they have no sectarian views. The society by which the school is patronized, as well as its teachers, are of various denominations, and the aim only to inculcate "the common christianity".
>
> They entreat the parents and guardians of this city, whatever may be their circumstances in life, or their religious persuasion, to concur with them in the

> furtherance of a scheme of benevolence which they feel to be disinterested, and which they know to be enlightened. For this purpose they request them to send their children and wards; and occasionally to visit the school, that they may there personally mark its advantages and animate both teachers and scholars. For these visits they will be recompensed, if we may judge by our own experience, by the effect produced on our own religious feelings.
>
> * * * * * * * *
>
> They would remind the people of Savannah that while it is their joy to instruct the desolate orphan and "the needy that hath no helper", the school is established for all classes -- the rich as well as the poor. The attendance of the children of the more affluent is of much importance to the school -- not only as it respects their own improvement, but as a means to stimulate and encourage those whom providence has denied the blessings which they enjoy.
>
> The school is still held in the Academy, at the hours of 9 and 12 o'clock, every Lord's Day. A separate apartment is provided for male adults.
>
> The superintendent and teachers, encouraged by the past and grateful for the kindness of providence to the institution are determined to continue their exertions -- satisfied if they are made the humble instruments of leading the young to the indulgence of love and thankfulness to the Lord and Sabbath.
>
> In behalf of their teachers.
>
> L. Mason, Superintendent.

Almost immediately upon his arrival at Savannah, in 1813, Mason had been appointed musical instructor, as already noted, at the Female Orphan Asylum -- an institution which held his interest throughout his ~~life~~ residence in the South. With a view to its welfare he arranged, with the assistance of his choir at the Independent Presbyterian Church, an "Oratorio Benefit Concert". This took place on the evening of May 21, 1824. The program, comprising works by various composers, was of notable and unusual significance since among the names it bore were those of Mozart and Haydn. American ears of the early nineteenth century were mostly ~~wholly~~ unfamiliar with music of the classics -- and thus the very plan of the program bespoke the characteristic, educational spirit of its deviser.

The large audience in attendance -- attracted no doubt by the concert's purpose as well as by its novelty -- responded, however, to a chorus from The Creation as to a duet by Mozart, with spontaneous and marked enthusiasm. Both the organist-director and the singers of his choir acknowledged the plaudits with hearty appreciation; while to the mind of the former this favorable reaction of the audience to the appeal of master-music came with a depth of meaning -- as a practical illustration in justification of his faith in the potential musical capacity of the public in general. The concert's entire proceeds, moreover, as likewise the receipts of two similar subsequent concerts of May 26 and May 30, 1826, being presented to the Asylum, proved of substantial assistance in its financial requirements.

A few months later it devolved upon Lowell Mason, as Secretary of the Union Society -- an institution which maintains to this day the Bethesda Home for Orphan Boys, the oldest continuous orphanage in America, founded in 1738 by the Rev. George Whitefield -- to issue in the Savannah Georgian, March 19, 1825, the following call:

> The Members of the Union Society are requested to unite in the Procession, to be formed at the Eastern extremity of the Bay, to receive and escort General Lafayette on his arrival in this city.
>
> By order of the President.
>
> L. Mason, Secretary.

In making the tour of this country in 1824 and 1825, General Lafayette -- honored guest of the nation which nearly fifty years previously he had magnanimously, gallantly abetted in the winning of its independence --

was everywhere greeted and hailed with enthusiasm, with an homage of warmth on the part of officials and townsfolk alike, with spontaneous expressions of respect, admiration, and love.

On his arrival at the city of Savannah, March 19, 1825, ringing salutes were fired, the French and American flags waved in the breeze from the steeple of the Exchange, strains of the Marseillaise Hymn and of favorite American airs welcomed the coming of the hero; animation sparkled in the eyes of all as in response to cheers raised by the citizens, Lafayette graciously returned his acknowledgments. Seated beside Governor Troup in a landau drawn by superb grey horses, the honored guest formed a part of a stately procession which proceeded through the principal avenues and streets to Oglethorpe Square. Here, as along the route, he was ~~hailed~~ welcomed by all with unbounded enthusiasm, the fair sex waving their handkerchiefs in salute, as the General bowed his head in heart-felt recognition.

The procession, which required above an hour in passing a given spot, comprised the leading men of State and City; Revolutionary Veterans; the Georgia Volunteers; Divisions of the Hussars and Troops of Cavalry; the Savannah Juvenile Guards; Officers of the Army and the Navy; the Reverend Clergy; the Judges; Lafayette's son and his friend, M. Le Vasseur; Members of important Societies -- the Union, St. Andrew's, Hibernian, Agricultural -- in ranks of eight; and Citizens likewise; the blue-jackets, who, having rowed the boats in which the General and his staff had been conveyed ashore from their vessel, now accompanied the carriage in which the distinguished guest was seated.

It was a gala occasion; thanksgiving and joy filled the air, and every heart beat with patriotism. But how different the scene, with its spirit of concord, its jubilation, and prosperity, from that of

half a century before, frightful and inhuman, with contention, suffering, and devastation of war at every turn!

As a representative of the Union Society Mason deeply felt the ex-officio honor of taking in his own the hand of the illustrious visitor. What wonder if his thoughts momentarily reverted to a day in his boyhood at Medfield, to the Rev. Dr. Prentiss and his stirring account of the "hero of two continents"."

Little did the vast assemblage foresee at the time that but nine years later the nation would be plunged into grief at the news of Lafayette's death; and little did Mason realize, as he stood in the presence of the intrepid friend of human liberty, that before a decade had run its course he was to compose a Requiem[1] (by the choir of the Boston Academy of Music) to be sung at the Commemoration Ceremony "in Faneuil Hall, Boston, on the occasion of the delivery of an Eulogy on the character of Lafayette, by Edward Everett, September 6, 1834"."

Although keenly interested in the Savannah of his time, Mason read with enthusiasm of its early history as well; of General Oglethorpe, its founder, and his noblemen-companions, and of their prime motive based "upon charity alone"; of the purposes likewise, so similar to his own, of other men memorable in that history. Here, John Wesley in 1736 had compiled his first collection of Psalms and Hymns, and gathering about him the children of Christ Church parish had taught them "to recite their catechism, instructing them still further in the Bible, endeavoring to fix the truth in their understandings as well as their memories"."[2]

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1. The text of the Requiem, having been written for the occasion, was by the poet Grenville Mellen (1799-1841), author of "Sad Tales and Glad Tales" (1829); "The Martyr's Triumph"; "Buried Valley, and other Poems" (1833); "The Passions" (1836); etc., etc.

2. ~~See~~ Historic and Picturesque Savannah, by Adelaide Wilson.

Nearly fifty ~~Fifty~~ years was this before Robert Raikes inaugurated in England his system of Sunday School instruction, bringing cleanliness and self-respect to countless children and families throughout the land who previously had known only filth and disreputable conduct. Here, too, for some time had lived and worked Charles Wesley,[1] several of whose religious lyrics Mason in after years was to supplement with musical settings, and in whose memory was named Mason's hymn-tune Wesley, composed in 1830 for Thomas Hastings' hymn, dating from the same year, Hail to the brightness of Zion's glad morning.[2] And hither had come that prodigious power of the pulpit, George Whitefield, whose "voice flowed on", according to popular legend, "until the candle which he held in his hand burned away and went out in its socket".[3] By singular coincidence, it may be added, the voyage of the galley Ann, bringing General Oglethorpe and his carefully selected company of emigrants from Gravesend to Rebellion Roads in 1732, is said to have required fifty-five days -- the exact number of days of Mason's own journey to Savannah from Medfield!

Blessed with a splendid physique Mason was enabled to work unsparingly, with a capacity for application that knew no bounds. And although his connection with the various organizations enumerated above -- what with their business meetings, recording of minutes, administrative responsibilities and devising of progressive ways and means -- demanded considerable time and thought, he nevertheless diligently pursued his several musical activities; and in these he made manifest progress.

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1. Charles Wesley wrote, it is said, 6000 or more hymns, among them Jesus, Lover of my soul, of which Henry Ward Beecher once declared: "I would rather have written that hymn of Wesley's than to have the fame of all the kings that ever sat on earth". For the hymn Lowell Mason composed his setting Whitman, "which for general congregational use", observes Theron Brown in The Story of Hymns and Tunes, "has wedded itself to the hymn perhaps closer than any other".
2. Of interest it is to note that the metre of Hastings' hymn is the same as that first introduced into hymnody (1811) by Bishop Reginald Heber's Brightest and best of the sons of the morning, also sung to Mason's Wesley.
3. ~~See~~ Stephen's History of Methodism.

Chapter VII.

Part Two

Chapter III

PART TWO

Having profited by his association with Abel, as also through independent study, Mason now devoted every available opportunity to the practice of expressing his feelings by means of musical notation; and in this he was furthered through correspondence with one S. P. Taylor, a musician of experience and the organist now and again during ~~its~~ the first lustrum of the Handel and Haydn Society (Boston), whose welcome suggestions were both stimulating and instructive, and especially so in reply to points raised relating to Thorough-bass.

Realizing the deplorable condition of the then current "sacred music", he was now prepared to push on toward practical reform, toward enlightening popular musical understanding, and toward providing for the church a befitting type of music.

And herein lay the first important cause to which he rendered significant service. Not to be overlooked or undervalued, it is true, is the influence exerted by certain other men, particularly that of Thomas Hastings[1], Mason's senior by a few years; but "the scope of Hastings' usefulness was limited", as W.S. B. Matthews explains in his A Hundred Years of Music in America, "by his extreme views regarding the subordination of the objects of music to the purposes of religious devotion. He made

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1. Thomas Hastings (1784-1872), prolific composer of psalm, and hymn tunes; author of many hymns, organizer of church choirs, and teacher of psalmody; author also of History of Forty Choirs, and Dissertation on Musical Taste, as well as many Articles on musical subjects. Hastings is best known to-day perhaps as the composer of the tune Toplady (1830), universally sung to the hymn Rock of Ages, cleft for me, by Augustus Montagu Toplady (1740-1778). So closely associated is the tune with this hymn that it is often itself called Rock of Ages; and, as has been said, "People have learned -- thanks to Dr. Hastings -- 'Rock of Ages' by sound".

the error of supposing the highest and broadest function of music to be that of exemplifying gospel teachings, rather than its real mission of beautifying and elevating religion, in common with every other civilizing influence. As he himself stated, he was 'not willing to acknowledge excellence in any music of this kind [oratorio] any further than it can be made to subserve the great ends of religious edification'." The earnestness and sincerity of a pious nature cut short his true appreciation of the beauty of the art. In short, he failed to realize that music, the highest language of the emotions, can not be cut down to the pattern of any creed or dogma, but lives to brighten and beautify every aspect, every instinct, every ambition and every aspiration and sentiment of the nobler elements of human life. -- -- Dr. Lowell Mason, who entered the sphere of musical activity almost contemporaneously with Hastings, was a man of broader mind. His ideas of art were not restricted by the limitations which characterized the activity of Hastings. His musical ambition was unfettered by the conventional restrictions which bounded and defined the labor of the latter. He introduced himself into musical life with a distinct and well-defined goal, and he labored with zeal and intelligence until he had seen effected a complete revolution in the character and objects of all musical activity in America".

But while realizing the want of a suitable musical expression in religious service, Mason found none ready to hand. As a consequence, he decided to prepare, for the use of his choir and classes, a manuscript collection of church tunes in comformity with his own ideas and taste. Adopting the plan already employed by earlier compilers, and well exem-

plified in a then recent English publication entitled Sacred Melodies[1] (in six volumes, the first appearing in 1812, the balance in subsequent years), by William Gardiner (1770-1853), author and musician, namely the plan of selecting melodies from the works of various composers, and utilizing these as the treble, or soprano, of harmonizations for three and for four voices, Mason gathered together in course of time a considerable material.

This material comprised two hundred and seventy-one musical units in all: two hundred and fifty-four psalm, and hymn, tunes, twelve anthems, four canons, one recitative. Of the psalm, and hymn, tunes, five were original with Dr. G. K. Jackson, one with F. L. Abel, and five with Mason (Bath, 1819; Effingham, 1819; Islington, 1820; Watson's, 1820; Castle-Street, 1821). Of the twelve anthems, one was by Dr. Jackson; of the canons, the Doctor contributed two. The recitative, composed by William Gardiner, originally appeared in his "assembled" oratorio Judah. The remaining psalm and hymn tunes, two hundred and forty-three in number, are Mason's adaptations and arrangements, the airs of which he supplied with his own figured bass, or harmonization, fitting each tune in its entirety to carefully chosen stanzas appropriate to the purpose. It was with es-

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1. Of Sacred Melodies its Author remarks, in the Preface to his oratorio of Judah, that the "important part assigned to Music in the services of the Roman Catholic Church is well known, and a large proportion of the compositions of the great Masters of the art were designed for this purpose. These Compositions, though distinguished by the same marks of genius as appear in their other works, have for the most part remained unknown in this country [England]: and it was from a desire to rescue them from this unmerited neglect, that the Author undertook the arrangement of the Sacred Melodies"."
But the plan of Sacred Melodies is not dissimilar from that adopted three hundred years previously by Martin Luther (1483-1546) and his associates, whose twofold musical procedure comprehended not only the reconstruction of Roman Church music, but also the refashioning of well-known popular tunes for use in divine worship -- a procedure carried to its apogee, moreover, in the Choral-Preludes, Masses, and other works of Johann Sebastian Bach (1685-1750).

pecial delight that he selected these airs (including thirty-three contained in Gardiner's book, which, however, he re-harmonized) from the vocal and instrumental works of above one hundred different composers; and among his early hymn and psalm tunes produced in this manner, illustrative as they are of the catholicity of his selection, the following, bearing associative names, may be mentioned: Savannah (1820), the harmonization of a melody by I.J. Pleyel (1757-1831), a favorite pupil of Haydn, set to stanzas of Alexander Pope beginning "From Jesse's root, behold a branch arise"; Cumberland (1820), with its air from the English Henry Carey (c. 1690-1743), of "Sally in our Alley" fame, for a text from Psalm CIII, "My soul, inspir'd with sacred love"; Dungeness (1821), based on a Mozartian subject and set to Isaac Watts's "My God, the steps of pious men, Are order'd by thy will"; and Weston (1821), on a theme from Beethoven[1] with the verses:

> "Now night in silent grandeur reigns,
> And holds the slumb'ring world in chains;
> Pale from the cloud the moon-beam steals,
> And half creation's face reveals".

Line three from lines wanting

For additional details regarding Mason's material let us turn to the explanatory Preface of The Boston Handel and Haydn Society Collection of Church Music (as the material came to be called); and in doing so it were well to bear in mind the original intent of the founders of the Handel and Haydn Society, as set forth in its Charter, February 9, 1816:

> The Handel and Haydn Society, having been instituted for the purpose of improving the style of Church Music, have felt it their duty to keep two objects continually in view; the first to acquire and diffuse that style and

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1. "One of the writer's cherished autographs", wrote Alexander W. Thayer in his Article previously referred to, "is a leaf from Mr. Mason's original MS. containing the violoncello solo in Beethoven's Trio, Opus 11, beautifully adapted to a text beginning 'Now night in silent grandeur reigns'".

taste in performance without which even the most exquisite compositions lose their effect and influence; the second, what was indeed a necessary prerequisite, to furnish the public with a selection of such compositions, both of ancient and modern authors, as are considered most excellent, and at the same time most useful.

With regard to the first of these objects, they reflect with great pleasure upon the success which has attended their efforts. A visible improvement has taken place in the style of singing, and consequently in the taste of the community. Not only the practice but the science and theory of music, have been the objects of great attention; the increase of patronage has been commensurate with the increase of knowledge and fondness for the art: and the various collections of psalmody, and the number of editions to which some of them have passed, are sure and certain indications of increasing refinement in the public taste.

These favorable appearances have animated the exertions of the Society with regard to what they have mentioned as the second object of their attention; and they have for some time been engaged with much labour, and at considerable expense, in collecting materials for the present work.

It is obvious that no collection of Sacred Music, can be so extensively useful in this country, as one of psalmody. The only question which can arise therefore, is with respect to the peculiar advantages to be derived from that which is now presented to the public.

The Handel and Haydn Society have certainly no disposition to detract from the merits of the respectable collections which are now in use; and they wish to avoid any appearance of depreciating the efforts of those whom they consider as fellow-labourers for the promotion of a common benefit. But, while they give that praise which is justly due to these laudable exertions, and acknowledge that much has been done, they are confident that all scientific and disinterested persons will agree with them that much still remains undone. Many respectable teachers of music in various parts of our country have frequently requested the Society to publish a new collection, and the advantages they enjoy for this purpose have seemed to them to render a compliance with this request an act of duty.

Their combination as a Society, and their local situation, have given them an extensive and easy access to the fountains of Music in Europe, and have enabled them to cultivate with advantage an intercourse with gentlemen of taste and science in our own country.

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While there has been in our country a great improvement in the taste for good melody, there has not been a correspondent attention to good harmony. To remedy this defect has been the special object of the Society in the present work.

Many of the oldest and best psalm tunes, as they were originally composed, were simple melodies; and as the practice of singing metre psalms in public worship was only allowed, not enjoined in England, and was confined to the parish churches, it was not much attended to by the principal masters, who were chiefly engaged in the composition of Cathedral Music. When therefore the other parts were added to these simple melodies, metre psalmody being considered of minor importance, the harmonies were mostly added by inferior composers. And even when the harmonies were original parts of the composition, a beautiful air might be composed without any of that science which was necessary to direct with propriety the inferior movements.

Of late years however a great change has taken place in public sentiment with regard to the importance of psalmody, and this has of course called the attention of the most eminent masters in England to the subject. Several of them have been recently employed in harmonizing anew many of the old standard airs, and also in selecting and adapting movements from the works of Handel, Haydn, Mozart, Beethoven and other great masters, whose mighty talents have been displayed and acknowledged throughout Europe.

These works are among the materials to which the Handel and Haydn Society have had access, and they have exercised their best judgment in making such selections from them as would most enrich the present work. They consider themselves as peculiarly fortunate in having had, for the accomplishment of their purpose, the assistance of Mr. Lowell Mason, one of their members now resident in Savannah, whose taste and science have well fitted him for the employment, and whose zeal for the improvement of Church Music, has led him to undertake an important part of the labour in selecting, arranging and harmonizing the several compositions. But what has most contributed to the confidence with which they offer the present collection to the public, the whole work has been finally and most carefully revised by Dr. G. K. Jackson. The obligations which the Society owe to that gentleman for his gratuitous and unwearied labours, they have endeavoured in some measure to express, by prefixing his name to their work.

The Society are fully aware of the cautious delicacy with which variations should be admitted into tunes that by long use have become familiar, and by the power of association with holy purposes have been in some measure

sanctified. They have been careful, therefore, to retain in general the airs of the several tunes unaltered; but as the longest usage cannot reconcile science and correct taste with false harmony, it has been found indispensably necessary to introduce changes into the accompanying parts. The leading part, however, being unaltered the change will not be such as to shock even the most accustomed ear; while the increased richness of the harmony cannot fail to increase the delight of every lover of Sacred Music.

It is obvious that these improvements will create an additional interest in psalmody, both in schools and societies, and in congregations for public worship. If the inferior parts are tame and spiritless, there will be a reluctance in the scholars or members of societies, to take them. The consequence must be that very unsuitable voices will sing upon the principal part, and thus materially injure the effect of the whole. The same remark is applicable to congregations for public worship. With regard to private worship, the improvements in harmony which have now been introduced will operate as an incitement to family devotion. Where there are three or four voices to be found in the same family, capable of sustaining the different parts, a much more powerful effect will be produced by a noble and expressive harmony, than if all should be confined to the Air alone.

The Society are far from thinking, that with all their care and advantages, they have produced a perfect work. Imperfection is the characteristic of every human effort; and works of this nature especially will approach the ideal standard, only by a slow and gradual approximation. They invite therefore the critical examination of all lovers of music, and scientific musicians, that even the most trivial errors may be rectified, and another edition, should another be called for, be rendered still more worthy of the public patronage.

On the page following the Preface two letters are reproduced, addressed to the Trustees of The Handel and Haydn Society -- one from Dr. Jackson, one from F. L. Abel:

Gentlemen,

I have been highly gratified in the examination of the manuscript of the "Handel and Haydn Collection of Church Music." The selection of tunes is judicious -- it contains all the old approved English melodies, that have long been in use in the church, together with many

fine compositions from modern European authors. The whole are harmonized with great accuracy, taste and judgment, according to the acknowledged principles of musical science -- while a simplicity has been observed which renders their performance easy. I consider the book as a valuable acquisition to the church, as well as to every lover of devotional music. It is much the best book of the kind I have seen published in this country, and I do not hesitate to give it my most decided approbation.

Very respectfully, Gentlemen,
Your obedient servant,
G. K. Jackson.

Having critically examined the manuscript copy of "The Handel and Haydn Society Collection of Church Music", I feel a pleasure in saying that the selection of tunes is not only judiciously made, but the parts are properly arranged -- the Base is correctly figured, and in no instance are the laws of counterpoint and Thorough Base violated, as is the case in most American Musical Publications.

To all the lovers of sacred music, I cheerfully recommend it as a work in which taste, science and judgment are happily combined.

F.L. Abel,
Professor of Music.

There then follows a page under the caption "Explanation of Musical Terms"; this in turn leads to a section devoted to the "Introduction to the Art of Singing", and this to "Lessons for the exercise of the Voice".

But, as in giving the above description we have gone somewhat ahead of our story, let us now retrace our steps to the date of Mason's completion of his material -- material "originally selected, harmonized and arranged by myself," as he felt called upon to explain in a letter to the editor of the Boston Evening Gazette, April 26, 1834, by way of reply to an attack made upon him by a contemporary and printed in the April 12 issue of the same newspaper.

Having in the course of time accumulated an extensive variety of church music, the thought of publication arose, with the view of wider serviceability. As no printing-house adequately equipped for the undertaking existed in the South, however, Mason in the autumn

of 1821 journeyed to Boston. Here his quest appeared hopeless. Publishers were chary. None seemed willing to embark in the project, notwithstanding the fact that the compiler sought no interest in the copyright -- merely sufficient copies of the book to supply his Savannah choir. Information regarding the admirable singing of this choir, by the bye, had already reached Boston, as elsewhere, and it as well as its leader was becoming famous.

Favorable reports of Mason's ability and progress had been carried to the North by a Mr. W.M. Goodrich, builder of pipe-organs; also by one Colonel Newhall, a singing-master, both having noted on a recent visit to Savannah the young chorister's musicianship as well as the directness of his manner.

Now it so happened that while in Boston seeking a publisher, Mason had been elected to membership in the Handel and Haydn Society, then in its sixth year, and already highly regarded in New England through its performances of oratorio, particularly The Messiah and The Creation. Referring to the incident,[1] in that portion of the Society's history written by him, Charles C. Perkins, for years the Society's President, narrates the following:

> "At a meeting held on Sept. 18, [1821], Lowell Mason, who was to play an important part in the history of the Society, was elected an honorary member; but as he preferred to take an active part, he declined to accept, and joined the Society as a regular member in the month of October."

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1. History of the Handel and Haydn Society, of Boston, Massachusetts. From the foundation of the Society through its seventy-fifth season: 1815-1890. Chapters 1-111 by Charles C. Perkins. Chapters 1V-XV by John S. Dwight. Boston: Alfred Mudge & Son, Printers. 1883-1893.
Charles Callahan Perkins (1833-86), first American to be elected to membership in the French Academy, was the author of Tuscan Sculptors, 1864; Italian Sculptors, 1877; Raphael and Michael Angelo, A Critical Essay, 1878; and he was at work, when stopped by his tragic death, on The Cyclopedia of American Art. In 1856 he presented to the Boston Music Hall the imposing Thomas Crawford statue of Beethoven (now in the building of the New England Conservatory of Music).
John Sullivan Dwight (1813-93), American music critic and editor was born in Boston. Of the Harvard class of 1832, he was one of the organizers in 1837, and for some years the president, of the Harvard Musical Association. Though ordained as a Unitarian minister, he later joined the Brook Farm Community and served there as the musical editor of the Harbinger. He is best remembered today as the founder of Dwight's Journal of Music, which he continuously edited until it ceased to exist in 1881.

This membership he retained so long as he lived.

With printers still inflexible, Mason, about to return to Savannah, was introduced by Colonel Newhall to Dr. G. K. Jackson (1745-1823), then organist of the Handel and Haydn Society, an English musician thoroughly grounded in the tenets of the solid English school, and a leading musical authority in America. The Doctor expressed a desire to examine Mason's manuscript, inquiring of the young man what he intended to do with it.

"Take it home with me", was the reply.

But this was not to be. Dr. Jackson, highly pleased with the work, obtained permission to confer with the Society's Directors regarding it, with the outcome that negotiations were entered into between the Society and Mason for its publication.

As Alexander Thayer points out (op. cit.) "the population of Boston was then under 45,000 and the people in the neighboring towns, within concert-going distance, were less than two-thirds that number. The Society was necessarily small, and though established in the only city in the United States in which it could have lived, its income was limited, and the question pressed, whether it would be prudent to assume the risk of the undertaking. It was at length decided in favor of the (then) bold course. It was agreed that if Dr. G. K. Jackson - - - - should be able, after a complete and thorough examination, to give a certificate of his full approval of the work, the Society would print and publish it as its own work, and would assume all costs and divide any profits with the compiler."

In accordance with this condition, the Doctor proceeded. He made divers suggestions; and, with a thought not perhaps wholly altruistic, he added several of his own compositions. Having done the which he forthwith wrote the above-quoted letter, under date of October 5, 1821.

This letter-certificate of the Doctor's, an abracadabra in its effect, led to a contract five days later between Mason and the Society. By the terms of the contract the two interested parties became joint partners in the enterprise, it being mutually agreed that the work's title should be The Boston Handel and Haydn Society Collection of Church Music.

Every effort was made to give the impression that responsibility for the book rested with the Society; Mason not only acquiescing in this, but urging it, as is evidenced by an excerpt from one of his letters given in the Society's History, above referred to:

> "I was then a bank officer in Savannah", he writes, "and I did not wish to be known as a musical man, as I had not the least thought of ever making music a profession. The clause in the contract which gave the Society the right to dispose of and sell the property was inserted at my suggestion, because I had more confidence in Mr. Winchester [Amasa Winchester, President at the time of the Society] for this purpose than myself, and, besides, my residence in Savannah rendered it proper and even necessary"."

As stipulated in the contract the Society was to retain the "superintendence of the publishing of all editions, and the right to dispose of them for such sums as they may think proper, but not to dispose of the copyright without Mason's consent"."

The book appeared late in the year 1821, carrying the copyright date, 1822. "Its success",[1] writes Theodore F. Seward (op. cit.), "was immediate and unprecedented. The first edition was exhausted before the end of the first year, and successive editions followed each other closely to the number of twenty-two.[1] Its value to the Society was incalculable. It brought to it [and likewise to its compiler] an income amounting in the aggregate to more than $10,000. This enabled the organization to lay foundations so deep and broad that, unlike similar organizations in American cities, which usually have a brief, uncertain history, the Handel and Haydn Society has remained one

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1. It was not until the ninth edition was published (1826) that the imprint "Edited by Lowell Mason" appeared on the Collection's title page.

of the permanent institutions of Boston. But this result was of small importance in comparison with the influence exerted by the book on the musical taste of the country at large. Mason returned to his bank and his choir at Savannah, while the book continued its work of usefulness. It took possession of churches, singing-classes, and homes, purifying and elevating the taste wherever it went. The absurd style of the previous generation was gradually supplanted and laid away among other curious relics of the past".

Quite another effect of the book was to attract attention to its compiler; for although its Preface stated that the Society "have for some time been engaged with much labour, and at considerable expense, in collecting materials for the present work", it further ran, as we have seen, that they "consider themselves as peculiarly fortunate in having had, for the accomplishment of their purpose, the assistance of Mr. Lowell Mason, one of their members now residing in Savannah, whose taste and science have well fitted him for the employment, and whose zeal for the improvement of Church Music, has led him to undertake an important part of the labour in selecting, arranging and harmonizing the several compositions".

And so, the more broadcast the circulation of the book, the more definitely identified became its author with the cause of music, despite his desires to the contrary; until -- for who can stem the tide of destiny! -- Mason retired from banking and applied himself energetically to encouraging and establishing a true appreciation of <u>good</u> music. Through Lectures, Articles and Communications to countless periodicals, through his class-teaching and musical demonstrations, he succeeded in arousing by degrees a desire for worthy song; and this desire he met, furthermore,

by gradually providing an ample and various supply of first-rate vocal works.

Now the natural tendency of worthy music to exert a salutary influence was no less actual in his day -- though psychologically less generally understood -- than in our own. As a consequence, to the cause of music's welfare in America, and to that of validating its importance as a factor in the social and cultural life of the American people, Lowell Mason rendered a service at once revealing and of lasting value.

Chapter VIII.

Chapter VIII.

Neither his duties at the Bank, his activities with the choir and the Sunday School, nor his many Southern interests had claimed all of Mason's time and attention, however, and four years or so prior to the completion of his book, The Boston Handel and Haydn Society Collection of Church Music, which occasioned his journey to Boston in 1821, a purpose quite different had called him North and temporarily away from Savannah. On September 3, 1817, when five-and-twenty years of age, he married at Westborough, Massachusetts, Miss Abigail Gregory, then in her twenty-first year, and the only child[1] of Daniel Gregory (1765-1822) and Hannah Buckminster Gregory (1776-1860).

If to imagination we must turn (since facts, fairly enough, are no concern of ours!) for whatever of fascinating romance preceded so joyful a culmination -- characterizing by its happy vaticinal significance the inimitable days of wooing -- it is nevertheless given us to know that to love and love alone both betrothal and marriage were due; that a mutual understanding and felicity marked the union of the twain throughout a life together of upwards of half a century, and that the affection on which the union rested not only met the test of life's inevitable perplexities -- for weeds will appear in even the beautifullest of gardens -- but continued immutably steadfast as the years went by.

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1. A younger daughter, Harriet, died in 1804, when but three and one-half years old.

Mrs. Mason's father, Daniel Gregory, Captain of the State Militia, had kept for several years a tavern at Westborough -- the first to be established there and known early last century as Gregory's Inn -- a calling inadequately suggestive, to modern ears at least, of the excellent qualities of the man.

For among the venerable landmarks once highly valued but brushed away in the march of time, the tavern as known to our forbears is indubitably one. Indeed, the word itself, symbol to early generations of kindly hospitality and seemly amenities, today connotes neither, victim as it is of a pejoration from which there appears to be little or no likelihood of escape. No longer do humorous and ofttimes instructive signboards, gaily swaying on their hinges, invite us to partake of the unique comforts of the "Logwood Tree", the "Seven Stars", or the "Bunch of Grapes"; to commune with the "grave and respectable" or the "brisk and jolly" tavern-keeper, "whose conversation was coveted by all his guests as the life and spirit of the company"; to sip a dish of tea with his stately dame and comely daughters; or, chilled from the stage-coach ride thither, to call for a warming glass of sangaree as we take from its silver pocket-case a savory nutmeg for further spicing.

Vanished now are these tokens of a by-gone age, welcome once in their utility, magnetic in their attractiveness!

As a result, then, of his calling, Captain Gregory possessed a fund of information as to both his own and contiguous towns, whilst he himself in turn had become widely, favorably known. Indeed, to be licensed as a publican in his day, one must needs have been a man of principle and character. The Captain's soundness of judgment, his amiableness and fairness of decision, attracted many persons to him from near and far;

for he was as trustworthy and as genial, withal, as "mine host" Giles Gosling, of Kenilworth's "bonny Black Bear".[9] That he had the courage of his convictions, too, is revealed by the fact that he joined no church, declaring that he firmly believed in the counsel given in Ecclesiastes (V, 4): "Better is it that thou shouldest not vow, than that thou shouldest vow and not pay".[9]

Of unflinching honesty and hard common sense, he was yet by nature urbane and affectionate, while a faith in God -- no less unquestioned than unquestioning -- led him to accept and to perform his lot in life with a cheerful and a manly heart.

His wife, born Hannah Buckminister, a host in herself, was the very quintessence of unselfishness. Possessed of an olden-time zealousness for housewifery, her thought constantly centered upon those about her, upon the welfare of kitchen, nursery, and parlor. To such degree was this so, in fact, that to her the household ever remained a "sacrosanct institution", as M. Romaine Rolland expresses it in Jean Christophe, though never, be it added, was her attitude marred by a meddlesome motive, like that of Rolland's Amelia! An admirable trait, this household management of hers, and by it too through example and experience Mrs. Gregory had justly come; for her father, in addition to serving as town treasurer, selectman, and Deacon of the church, had maintained for a number of years, similarly to Captain Gregory, a public-house near the centre of the town.

Deacon Thomas Buckminster (1751-1826), Mrs. Gregory's father, was a son of Colonel Joseph Buckminster (1697-1781), great-grandfather of the rarely-gifted Rev. Joseph Stevens Buckminster (1784-1812), already referred to as pastor of the Boston Church in Brattle Street, and of whom

it has been said: "No one could look on his intellectual beauty, no one could hear the softest tone of his voice, without loving the spirit that dwelt in the expression of both".[1] Thus Abigail Gregory, Hannah Buckminster Gregory's daughter, and the Rev. Joseph Stevens Buckminster were kinsfolk; and likely enough through the latter Lowell Mason had made the acquaintance some years previously of her, who, later on, became his wife.

Wedding bells rang merrily on this September day at Westborough, and all was as happy as happy could be. But when, at the hour of parting, Captain Gregory and his wife stood face to face with the unyielding fact that their daughter, their only child, sunbeam that she was, was leaving them for good and all, then, ah! then, a realizing sense of loneliness burst upon them in all its meaning. An inward conflict, between deep emotion and a desire to appear joyous, for her sake, shook their very beings, rendering both unable to say all that they would. Early the next morning, however, Captain Gregory addressed a letter to Lowell Mason, despatching it to Medfield whither the young man, with his bride, had departed, that their happiness might be shared with his family, and hers too, now, and this letter, still preserved, reveals to us the nature of the man.

Westborough, Sept. 4, 1817.

> "After a refreshing sleep I thought I would write a line to you, Dear Children, and bid you Good Morning and Good By, as my feeling was worked up so much beyond my expectation I could not say what I wished to when you left here yesterday; but I feel very much

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1. The Rev. John Gorham Palfrey, as quoted in Mrs. Eliza Buckminster Lee's Memoirs of Rev. Joseph Buckminster, D.D., and of his son, Rev. Joseph Stevens Buckminster. (Ticknor, Reed, and Fields. Boston 1851). The Rev. John G. Palfrey was minister of the Brattle Street Church from 1818 to 1830.

composed this morning, thinking we must part by God's call in a very little time at the longest, -- though it is hard for parents and children to part. O, my dear Abby, if it is for your happiness that now we should part, which I have no doubt of, I feel perfectly resigned and you have my prayer that God protect you on your journey to your intended haven, and through life. I pray that God wilt that we may meet again in this world, but above all in that Heavenly world where there is no more parting.

This from your affectionate Father,
Dan'l Gregory.

Tuesday morning, 5 o'clock.

N. B. Last evening after you left I went down to Mrs. Wesson along with the Misses Brigham & Laner & helped them into the stage for the Spring."

According to common belief, daughters resemble especially their fathers, and sons their mothers. Whatever may be the virtue of this theory the character of Abigail Gregory, while possessing qualities which distinguished that of her father, most assuredly exemplified the traits so marked in the character of her mother, and of which mention has been made. As she herself wrote[1] (many, many years after the period of which we now write), "I thank God for the children He has given us; they are truly the second edition which is often better than the first, or ought to be".

So, it seems to me, was she. And the qualities which combined to form her own character happily proved to be precisely the qualities with which she might meet, most congruously, and fulfill also, mindful of the interests of all, life's responsibilities as they crowded in upon her.

No easy task the years to come held in store for this true soul. Problems and conditions would arise calling for calm, Griselda-like

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1. In a letter to her niece the late Mrs. C.C. Cary (daughter of Lowell Mason's brother, Johnson) September 6, 1866.

patience; for tact, keen and murmurless. Long, long hours -- without end they would seem -- hours of waiting, trustingly, for word or look from him at whose coming loneliness would change to joy; hours to be met, and cheerfully, helpfully borne, for the labours of that life to which she had linked her own, would be absorbing of time and thought, all-engrossing, self-demanding. Interruption, fatal to concentration and achievement, harrying to nerves and hence to physique, must be guarded against, nay more, must be rendered impossible.

There was work ahead -- and it must be done.

Likewise for her there were household cares and, ere long, increasing as the years increased, parental cares as well, all requiring constant and nice administration; friends there were and acquaintances, men and women of exacting sensibilities, clergymen, educators, reformers, leaders in thought, music, politics, social life, and I know not what all; these there were, and more besides, to be met, corresponded with, and received -- for the life ~~to~~ with which she had blended her own was one of wide association, of various, constant activity. Its aims and motives penetrated the depths of human welfare, seeking, furthermore, once foundations were established, that welfare's progress and consummation. No easy task for her, we have said, as life unfolded with its ramifying, pullulating demands, yet a life full of interest and joy as well, for "where your treasure is, there will your heart be also".

And with what resolution of will, control of detail, sagacity, warmth of enthusiasm and charm did she unfailingly rise to every occasion, thus in large measure contributing, bravely at times and ever happily, to the successful outcome of her husband's undertakings!

A noble woman! Active and true throughout a long life of ninety-two

years, happy herself, since she, like Browning's Pippa, made others so; sympathizing in their bewilderments, delighting in their felicities. The memory of her Christian soul, now that she herself is gone, lives as a benison bright and endearing, and will so live through years to come.

But time is fleet. Even honeymoon days will not linger; away they run; none more enchanting, yet none more volant! The visit at Medfield is ended and Lowell Mason, now with his bride, is again in Savannah, and with redoubled incentive to make good his way. Occupied by day at the bank, many an evening he devotes to the study and teaching of music; while on the Lord's day he has The Presbyterian church-organ to play, his choir to direct, and his superintendency of the church's Sunday-School. As regards at least two of these ministrations he now rejoices in an additional source of inspiration -- the stimulating co-operation of his sympathetic helpmeet; for Mrs. Mason as one of his sopranos sings in her husband's choir, and enrolling as one of his Sunday-school teachers gathers about her a group of children for religious instruction.

Lowell Mason's work with his Savannah choir, by the way, though little at the time does he suspect it, is destined to count for much in his career, and largely in fact to determine what that career shall be.

Already he has accumulated an amount of material for his Sunday-singers -- the material, as we know, which in course of time was put forth as The Boston Handel and Haydn Society Collection of Church Music.

In The Columbia Museum and Savannah Gazette, for May 10, 1819, we find the following words in an account of the dedication at that time of the edifice of the Independent Presbyterian Church:

> "The psalms and hymns interspersed through the service were peculiarly well adapted to the solemnity of the occasion; and the performance of the vocal music

> tended to elevate the soul to sublime and heavenly musings".[55]

Now this reference to the care with which psalms, hymns and their musical settings were selected, that their mutual import should be appropriate to the occasion, indicates that Lowell Mason, the organist and director of music at this dedicatory service, thus early put into practice a principle to which throughout his life he rigorously adhered in all that he did and said regarding song as a part of the service in divine worship.

It was ever his custom to confer with a minister as to the text chosen for the sermon; then to select hymns and hymn-tunes expressive of the content of that text, or at least in conformity with it. Thus a homogeneity, a completeness, in the service was obtained. To us of to-day there is nothing novel in the idea, in 1819 there was. Similarly in the selection of words for secular music, Mason maintained that there should exist a kindred feeling between the two, and that the message of the words should of itself be excellent and worthy. Of especial importance was this in texts of songs for children, and interesting it is to read the songs he published in his children's books of a century ago, for a number of which he wrote the verses as well as the music.

But through fidelity to this principle of consistency he once became the target, on the part of an over-scrupulous churchman, of an unexpected rebuke. The story goes that at an evening prayer-meeting, we know not when or where, Mason found no opportunity for ascertaining the text of the minister's remarks until after the meeting had begun. His seat, on the platform, was close to the minister's, as he was to lead the singing. And it was during the prayer, horribile dictu (!),

that Mason seized his only available moment for selecting the hymns. At the conclusion of the prayer, the meeting was interrupted by a deacon, who, rising to his feet, stated that with regret he felt called upon to remonstrate -- that Mr. Mason's eyes had been open while prayer was being offered, a time when all eyes should be closed. With wonted dignity the transgressor arose; he stated it was so, his eyes had been open and he was sorry to have offended. "But how," he asked, "did Deacon Blank know that my eyes were open?"

In 1818, shortly after the arrival of the Masons in Savannah, the Trustees of Chatham Academy, a co-educational institution of the city, opened the Academy's new and then but recently completed building.

A wing of this building was for years maintained as an hotel and here, close to the Presbyterian Church in Bull Street, Mr. and Mrs. Mason made their home. Bull Street was regarded at the time, and still is, as one of the handsomest of the several broad and well-shaded thoroughfares of the admirably planned "Forest City" of the South.

Singularly inviting, at its avenues' intersections, are the numerous squares, or diminutive parks, that form, with their palmettos, magnolias, flowering oleanders and the like, charming recesses of seclusion and quietude. Thus for the weary pedestrian, are provided bowers of rest, cool and refreshing; and for little children, inimitable playgrounds -- playgrounds so like fairyland, in truth, that well might King Oberon, with his reconciled Queen, alight here of a midsummer night and summon to court revels, amid the fragrance of thicket and moon-silvered trees, the frolicsome Puck and his host of tripping fays.

At the time the Masons lived in the Academy building two hundred or more young men and women were pursuing their studies in the Institution's various departments. The new comers grew to know many of these,

and also the Academy's first Principal, James D. Fyler, whom the Trustees announced as a "gentleman highly recommended, and well known as possessing every qualification for that office, not only in extensive erudition, but in experience as a skillful instructor." Intercourse with such an one doubtless proved helpful to the younger instructor, eager at all times to learn and to develop a natural predilection for teaching. Mrs. Mason, also, found much to interest her in her southern home; and a stirring sight it surely was when in the month of May, 1819, the City of Savannah, first steamship ever to cross the Atlantic ocean, left the port whose name she bore, and ~~sailed away~~ made her way across for Liverpool.

One year from this time a happy event occurred -- the birth of a son on May 8, 1820; and in honor of Mrs. Mason's father, the child was named Daniel Gregory Mason.

Within another year or so Lowell Mason had completed his collection of musical material, and with it had left for the North in quest of a publisher -- first at Philadelphia, then at Boston. The outcome we already know.

From this period, too, dates Mason's hymn-tune Mornington (1822), an arrangement of a Chant composed in 1760 by Garrett Colley Wellesley,[1] father of the hero of Waterloo. Although the arrangement was originally set to the hymn beginning:

> "My gracious God, how plain
> Are thy directions given;
> Oh may I never read in vain,
> But find the path to heaven","

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1. Garrett Colley Wellesley (1735-1781), the first Earl of Mornington, evinced a musical talent as a child, becoming proficient in later life as organist, violinist, and composer of Glees, Anthems, and divers forms of church music. At twenty-one he received from the University of Dublin the honorary degree Doctor of Music.

it has since appeared as a setting for various hymns, while in The National Psalmodist, a collection of church music edited by Lowell Mason and George James Webb, 1848, its text is the hymn beginning I hear thy word with love, a cento based on Dr. Isaac Watts's Behold the morning sun, which, in turn, is based on Psalm XIX.

While in London, in 1837, Mason attended one evening as the guest of a friend, so records his Journal for that year, "the Concert of Antient Music at the King's Concert Rooms, Hanover Square." The occasion, "under the direction of the Archbishop of York," was one of a series, established in 1776, "attended mostly by the nobility." Imagine the guest's interest and the pleasant awakening of his memory as he observed in the audience the Duke of Wellington, whose father many years previously had composed the lovely Chant which, with slight alteration but consistent reverential feeling, Mason had arranged as a hymn-tune -- a contribution welcomed by the church more than a century ago, and welcome to this day.

But in the summer of this year, a heavy blow befell the young family -- the death of Mrs. Mason's father, Captain Gregory, on August eleven, 1822. That she might now be with her widowed mother, Mrs. Mason passed the following spring and summer at the Westborough homestead. While there a second son was born to her, 17 June, 1823. He was named Lowell Mason, Junior. As the summer waned, the Westborough visit drew to its close, and Mrs. Mason, with her two baby boys, rejoined her husband at Savannah.

Lowell Mason was now in his thirty-second year; his reputation as musician and teacher was fairly well established; for what with his book, The Boston Handel and Haydn Society Collection -- by this time widely influential -- the progress of his pupils and the excellent singing of his choir, recognition of his talents had steadily advanced. During this year of

1824, too, he issued his second book, Select Chants and Doxologies, while from the same period date two of his earlier hymn-tunes: Kollock, 1822, an arrangement from the German and named in memory of his Savannah minister and friend who had died in 1819, as a setting for the well-known hymn -- though its authorship, unfortunately, remains problematical -- beginning with the verse Jerusalem, my ~~happy~~ glorious home; and Sabbath, 1824, an adaptation of a German air ("Freu dich sehr O meine Seele") and first sung at the Independent Presbyterian Church, Savannah, Mason leading the singing, for the Rev. John Newton's[1] hymn:

"Safely through another week,
God has brought us on our way."

And now an event of significance took place, all-unexpectedly and of a sudden, as it were. It appears that Miss Howard,[2] Mason's Sunday School assistant to whom he refers in his letter to Mr. Mallon (see p.), having read Bishop Heber's[3] then recent but now universally-known hymn,

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1. Rev. John Newton (1725-1807), curate of Olney, England; intimate friend of the poet, William Cowper (1731-1800), with whom he produced in 1779 the Olney Hymns. Safely through another week, from Olney Hymns, Book II, No. 40, bears there the title Saturday Evening.
2. Miss Mary Wallace Howard, who became the wife (14 December, 1833) of the Rev. Francis Robert Goulding (1810-1881), author of the popular story for boys, Robert and Harold, or The Young Marooners on the Florida Coast (1852), and other books.
3. Thackeray, in his George the Fourth Essay, writes: "We have spoken of a good soldier and good men of letters as specimens of English gentlemen of the age just passed: may we not also -- and many of my elder hearers, I am sure, have read, and fondly remember his delightful story -- speak of a good divine, and mention Reginald Heber as one of the best of English gentlemen? The charming poet, the happy possessor of all sorts of gifts and accomplishments, birth, wit, fame, high character, competence -- he was the beloved parish priest in his own home of Hodnet, 'counselling his people in their troubles, advising them in their difficulties, comforting them in their distress, kneeling often at their sick-beds at the hazard of his own life; exhorting, encouraging where there was need; where there was strife the peacemaker; when there was want the free giver.'
When the Indian Bishopric was offered to him he refused at first; but after communing with himself (and committing his case to the quarter whither such pious men are wont to carry their doubts), he withdrew his refusal, and prepared himself for his mission and to leave his beloved parish. 'Little children, love one another, and forgive one another', were the last sacred words he said to his weeping people. He parted with them, knowing, perhaps, he should see them no more."

From Greenland's Icy Mountains, and having been moved by its appeal, sought a hymn-tune to which it might be sung; but because of its somewhat peculiar meter (7s, 6s, D.) -- practically unknown here at the time -- she could find no appropriate musical setting. Despatching the hymn one morning to Lowell Mason, she requested that he compose a tune with fitting rhythm for the stanzas. In a surprisingly short while -- a half an hour it is recorded[1] --

As the writing of the hymn was quite as remarkable as the composing of the music, an account of the circumstances is here given:[3]

> The occasion of Heber's writing the famous hymn, From Greenland's Icy Mountains, was a sermon by his father-in-law, Dean Shipley, in aid of the Society for the Propagation of the Gospel, on Whitsunday, 1819, in the parish church of Wrexham (England). The Dean had asked him on the previous day to write some hymn appropriate to the occasion, and the story goes that Heber then and there wrote the verses now familiar to us all. If we may accept the narrative of the circumstances under which the hymn was written, these famous verses were strictly impromptu, and will reveal, perhaps, more than any other evidence I can bring, a spontaneity which could scarcely be found in a writer who was not both skilled and devout.

Truly the same may be said of the tune and its composer. The music is known "where'er the sun does his successive journeys run",[2] and of it one has declared: "Like the hymn it voices, it was done at a stroke, but it will last through the ages".[4]

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1. Hezekiah Butterworth, in The Story of the Tunes (1890) states: "A letter from the venerable widow of Dr. Mason" confirms this.
2. Composed in 1824; at first called Heber, but later Missionary Hymn, as there existed several hymn-tunes of the former name, e.g., those of George Kingsley (1811-1884) and Edward J. Hopkins, Mus. D. (1818-1901).
3. From Reginald Heber, Bishop of Calcutta, by A. Montefiore (New York,1904).
4. See Annotations, by the Rev. Charles Seymour Robinson (1829-99), editor of a number of extensively circulated hymnals.

~~Appearing~~ Originally published, in 1829, as a soprano solo in sheet-music form, with an inscription reading, "Composed for and Dedicated to Miss Mary W. Howard, of Savannah, Georgia", the music was subsequently ~~published~~ included in the ninth edition (~~1839~~ 1830) of The Boston Handel and Haydn Society Collection of Church Music. ~~Included~~ Appearing from that time on in hymnals generally, "the effect of Mason's tune", to quote Dr. L. F. Benson, "has been to make From Greenland's Icy Mountains the inevitable hymn for all missionary occasions in this country; and in England, even to this day, the tune is frequently heard in churches where music of the severer type known as Anglican has come to prevail"[1]; while a closing paragraph from the Memoir of Bishop Heber, written by his widow some years after his death, states:

> But the most pleasing memorial of Bishop Heber in the United States is a living and breathing one. With hearts filled with faith and hope, ten thousand times ten thousand Christians, scattered over all the land, in every hamlet, village, town and city, are found every month singing his missionary hymn, From Greenland's Icy Mountains.

The hymn, going hand in hand with Mason's music, has been translated it is said into more languages than any other sacred poem.

Mason's setting for the hymn was first heard in divine service at the Independent Presbyterian Church, at Savannah, in the year 1824; Miss Howard, to whom it was dedicated, being the soloist, and the composer, as organist and director, leading the singing.

It has been asserted that the Missionary Hymn, as the hymn-tune has long been called, "turned Lowell Mason from banking to music"[2]. But

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1. See Studies of Familiar Hymns, New Edition, 1917, by Louis F. Benson, D.D. (Westminster Press, Philadelphia).
2. See Article on Hymnology, by Dr. Samuel G. Ayers and Professor Irving G. Wood, in The New International Encyclopaedia, New York, 1917.

this assertion, though containing perhaps a grain of truth, is, I believe, like many an epigrammatic remark, overdrawn.

Be that as it may, the composing of the music was a fact of importance in Lowell Mason's career; and deeper still it signalized a progressive step in the development of a pertinent form of congregational song for the Protestant Christian Church.

Chapter IX

Chapter IX.

Gregorian music, with its simple dignity, its melodies of moderate tempo, stateliness and religious tradition, made early appeal to Lowell Mason. Not sharing in the prejudice so common among his Protestant contemporaries against this plain song music, because of its origin within the Church of Rome, but believing rather in the universality of music as a message to all, he welcomed in these unadorned yet strong diatonic themes, characterized by placid beauty and poise ~~alike~~ of sequence and cadence, alike a form of musical expression both impressive and reverential.

Frequently, therefore, he utilized a Gregorian melody as the upper or soprano voice of a four-part harmonization, employing the whole as a setting for a hymn, or a Scriptural text.

Of his several hymn-tunes written in this manner the most widely known is Hamburg[1] -- first published in 1825 (in the third edition of The Boston Handel and Haydn Society Collection of Church Music), but first sung in the year of its production, 1824, at the Savannah Independent Presbyterian Church, with Mason at the organ conducting the singing. The source of its melody is a Gregorian Chant, in conformity with Tone 1; and its first text, the following quatrain -- a cento based on Dr. Isaac Watt's paraphrase of Psalm C:

> "Sing to the Lord, with joyful voice,
> Let ev'ry land his name adore;
> Let earth, with one united voice,
> Resound his praise from shore to shore"."

During the life of the tune, now considerably upwards of a century, it has been adapted to many hymns and has appeared, as it does to-day, in hymn-and-tune books of various denominations -- a fact attesting its

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1. Of other hymn-tunes similarly written by Lowell Mason the following may be mentioned: Andora, Bevern, Calmar, Clement, Dyonisius, Eusebius, Ilba, Martyr, Nashville, Nazareth, Olmutz, Patmos, Ripley.

elemental strength and perennial qualities. But the text with which Hamburg (sometimes called Aventine and, in slightly different form, Boston) is perhaps most closely associated is Dr. Watt's meditative lyric, When I survey the wondrous cross, dating from about 1707 and declared by Matthew Arnold to be "the finest hymn in the English language".[1]

Many a composer has contributed a musical setting for these enduring verses, while of Hamburg it has been written that "worshippers in spiritual sympathy with the words may question if, after all, old 'Hamburg', the best of Mason's loved Gregorians, does not, alone, in tone and elocution, rise to the level of the hymn".[1]

Imbued with his ideas of reform, which sought a higher standard and a more intelligent appreciation of the true function of music in its relation to divine service, Mason now gladly availed himself of an opportune occasion for speaking publicly on the subject. Accepting an invitation received from two churches, he delivered an address, Church Music, on the evening of Saturday, October 7, 1826, ~~in October, 1826,~~ before the members of the Hanover Street Church and, on the evening of the following Monday, ~~those~~ in Charles Street, ~~of~~ in the Third Baptist Church, both of Boston.

A few days subsequently he received the following communication:

> To Lowell Mason, Esq.,
>
> Sir,-- Having heard the address which you delivered in the Vestry of Hanover Church and in the Baptist Meeting House in Charles Street, on Church Music, and believing it adapted to awaken interest and promote correct views, with respect to that important subject, we respectfully solicit a copy for publication; and in doing this, we are confident we speak the language of those who were present.
>
> Lyman Beecher,
> Daniel Sharp,
> B.B. Wisner,
> Jeremiah Evarts,
> William Ropes.
>
> Boston, Oct. 10, 1826.

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1. ~~See~~ The Story of the Hymns and Tunes, Brown and Butterworth, p. 111. (American Tract Society, New York, 1907

To this he at once replied:

Boston, October 11, 1826.

Gentlemen,-- The address on Church Music, delivered in the vestry of Hanover Church, in this city, on Saturday evening, 7th inst., and in the Third Baptist Church on the Monday evening following, was prepared on very short notice and amidst numerous engagements. Being about to leave the city, it is impossible for me to give it a thorough revision. The hope, however, that imperfect as it is, it may have some tendency to call the attention of Christians to a much neglected but pleasing and important part of public worship, induces me to yield to your request for a copy for publication.

Very respectfully,
L. Mason.

Upon its publication the Address immediately became the subject of review by the press. The author's ideas thus discussed reached beyond the ambit of his own activities, with the result that public opinion, whether in agreement or opposition, was definitely aroused. And this at a time too when but relatively few persons deemed music deserving of consideration from any serious point of view, when gross ignorance of the subject characterized the majority and when some in truth went so far as to denounce music in toto as a wile of the evil spirit, and the professional musician as a disreputable being!

But the seed of reform had now been sown. Persons having charge of music in churches, singing-schools and musical societies, as well as church-choir members and an increasing number of individuals among both the clergy and the laity evinced a lively interest in the question at issue, with an awakened realization of the unsatisfactory conditions then prevailing. Thus the address proved to be a fillip and a turning-point alike; for it led to a more careful and improved performance of such music as was current, and it incited a demand for a different and more suitable type of music.

True, a few years prior to the delivery of the address there had appeared a book, in 1822, by Thomas Hastings -- based though it was on various English publications (Burney's History of Music, Avison's Essay on Musical Expression, and others) -- bearing the title Dissertation on Musical Taste. And though the readers of the book were limited in number, one there was to whom it came as a treasure-trove,-- our young enthusiast, who read and re-read it, finding much in its pages that coincided with thoughts of his own, and more as well that suggested new thoughts to him. The portions of the work relating to music for the church Mason especially welcomed -- evidences of the effect of these upon him being traceable here and there throughout his Address.

As for the purport of the Address itself, the following excerpts will serve to make this clear:

> "Church music is a divine institution. * * * Music has been employed in the worship of God in all ages of the church. The object or design of its institution is no less obvious. * * * To animate and enliven the feelings of devotion is undoubtedly the office of music in the church. * * * It is as a religious exercise only that we are authorized to introduce music into the church, and from religious motives should Christians be induced to cultivate an acquaintance with it. That there is no religion in music is readily admitted; but music is capable of subserving a religious purpose. * * * There is no religion in eloquence: but who does not acknowledge its importance to the minister of the Gospel? Who has not felt the words of divine truth sink deep into his heart, when they have been accompanied with the thrilling and irresistible tones of an earnest and commanding elocution? Music has a similar power: it can move, or melt, or rouse, an audience; and ought, therefore, to be a powerful auxiliary to the faithful preacher. Music is a refined species of elocution; and, as such, its office is to enforce upon the heart the sentiment which is sung. It must do this more effectively than the simple reading of the same words can do, although they were to be read in the best manner possible; for otherwise it would be useless. It were better that music should not be introduced at all into public worship, if it fail to accomplish this end. Indeed its influence in the church cannot be of a mere negative character. Musical taste is much more intimately connected with religious feeling than is generally supposed. It cherishes on the one hand, or destroys on the other, those pious emotions which public and social worship is designed to call into exercise. * * * But when badly conducted, it becomes rather a hindrance than a help to devotion. * * * * The principal reason for the present degraded state of church music, seems to be, that its design has been forgotten, and its cultivation as a religious exer-

cise, neglected. * * * It is often given up, almost exclusively, into the hands of those who have no other qualifications than mere musical talent; and who, being destitute of any feelings of piety, are almost as unfit to conduct the singing of the church, as they would be the preaching or the praying. Having been furnished by nature with an ear to appreciate the melody of sweet sounds, such persons take up church music as a mere amusement, and pursue it solely with reference to the tasteful gratification it affords them. In proportion, therefore, as they are enabled to delight themselves, and to draw forth the applause of others, by communicating the same feelings to them, in the same proportion they succeed in accomplishing the object of their exertions. * * * Can church music thus conducted be regarded as an exercise of devotion, or be expected to excite or cherish religious feeling? Certainly not. * * * Banish singing from the church -- consign our hymn books to the flames -- and hang the harps of Zion upon the willows, rather than that <u>such</u> should be the effects of music. * * * * * The remedy for this state of things cannot fail to suggest itself to every one who loves the public exercises of religion, and is desirous of deriving benefit from them. The church must take up the subject; the influence of piety must be brought to bear upon it; * * the proper object of church music must be understood; and Christians must cultivate it as a part of a religious duty. * * *

Music is an art; and is to be regularly cultivated, in its own measure, like painting, or poetry, or sculpture, or architecture. We cannot expect to derive benefit from it, if we suffer it to lie neglected. In the secular department this principle is well understood * * * it is only the music of the church that is left to take care of itself, or committed to unskilful hands.

Now we do not complain that secular music is cultivated: on the contrary, we rejoice in its progress. * * But we <u>do</u> complain that <u>sacred music should be so totally neglected</u>; and this, too, by those who acknowledge its importance as a part of religious worship. * *

A capacity for music is much more common than is generally supposed. If no more attention were bestowed upon the art of reading than is bestowed upon the art of music, good readers would be as scarce as good singers are. * * * But how often do we hear it said by Christians, 'Oh, I can't sing -- I have nothing to do with the singing. You must take care of that!' Now here is the very root of the evil -- the very bane of church music. A Christian nothing to do with singing! * * * What would be thought of a Christian who should say the same of public prayer? If singing be a devotional exercise -- as much so as prayer; then every Christian is, or ought to be, deeply interested in it; and every Christian has duties to perform in relation to it. * * * * * * It is not said, it will be observed, that a man possessing other qualifications, is to be excluded from singing, on the ground that he is not a pious man. On the contrary, the services of such may be important. * * * But it <u>is</u> said that singing, so far as it relates to public worship, should be in the hands of the church, and that in every choir there should be a prevailing influence of piety. * * * A thorough and permanent reformation in church music, however, can not be effected, but by a gradual process.

Children must be taught music as they are taught to read. Until something of this kind is done, it is in vain to expect any great and lasting improvement. * * * It is a mistake fatal to the interests

of church music, to suppose that singing can not be taught in childhood. In this respect, it is analogous to the art of reading. If this be not required until the age of eighteen or twenty years, it is probable it will always be neglected: so if music be not taught in childhood, much progress must not be expected afterwards. * * * When the church will take this subject into its own hands, when children shall be taught music, when choirs shall be composed of serious and proper persons who shall cultivate music as a religious duty, when singing shall be considered as much of a devotional exercise as prayer; then the evils which have been so long existing, will speedily be removed, and church music will be performed in some measure as it ought to be. * * * The abuses of which we now complain, are wholly to be attributed to the apathy of the church on this subject. The difficulties and disputes that so frequently occur in choirs; the gross violations of the Sabbath which grow out of the existing state of things; the whistling and talking and levity, so often observable in the singers' seats; the thoughtless and profane manner in which the name of God is often used; all the solemn mockery of singing as it now exists, is chargeable to the church. The guilt lies at her door, and the remedy is in her hands; and yet, alas! Christians and Christian ministers too, suffer this thing to go on, without lifting a finger to stay its progress, and without seeming to know or desiring to know what their duty is in relation to it, or whether they have any responsibility in the case whatever. * * * *

The subject of instrumental accompaniment is one of considerable importance; both because instruments are generally used, and because they may be employed to great advantage. * * * The art of accompaniment seems to be as little understood and as much abused by instrumentalists, as is the art of singing by vocalists. * * * When instruments are employed as an accompaniment, they should always be made subordinate to the vocal parts, with which they should combine in a harmonious and delicate manner. They should never predominate, or be so prominent as to attract the attention of the audience, or draw off the mind from the subject of the poetry. Indeed, unless they can assist to enforce the sentiment of the words upon the heart, they are worse than useless. But this is what they are designed to do, and when properly used are capable of doing. How different is the effect produced by them as they are frequently used in our churches!

The instruments usually employed in church music are either the organ, violincellos, clarinets, flutes, etc. There are, however, very serious objections to the use of the latter instruments. * * The organ is certainly the most valuable instrument for accompanying church music. * * But valuable as the organ is, how seldom do we find it well managed! * * The abuse of the organ may in almost all cases be traced to the character and qualifications of the organist. * * Execution, or a mere ability to play expertly upon his instrument, is probably not more important to the organist, than eloquence is to the preacher; and yet this is the only qualification generally required. A mere trial of skill often determines the choice; and the man who excels in executing the most difficult passages upon his instrument, is appointed to the office. * * A minister must, indeed, be able to speak acceptably

in the pulpit; and if he is eloquent, and at the same time possesses the other requisite qualifications, it is so much the better. So with the organist: he must be able to play in a plain and appropriate style, which it is not difficult to acquire; and if he is a finished performer, it is all the better, provided he possesses the other more important qualifications. What these qualifications are, must occur to the mind of every person who considers the important station the organist occupies in the public worship of God, and the influence he is enabled to exert, ~~exerting,~~ through the medium of his instrument, upon the feelings of the audience. He should be a pious man, or at least one who has a deep sense of the solemnity of public worship. He must be a man of good judgment, or he will make the most fatal mistakes in accompanying such hymns as call forth, in different stanzas, emotions of different character. He should understand the nature of his instrument and the objects of its introduction into the church -- as an accompaniment to the voices -- subservient to vocal effect, or rather designed to promote it. * * Were such organists employed, there would be fewer complaints of loud and unmeaning playing; of long, flourishing, and fanciful interludes, foreign to the subject and unfit for the church; of difficulties between organists, and singers, and trustees, and committees, and a thousand other ills that church music now is heir to. * * * One of the most important characteristics of a good psalm tune is simplicity; or such an arrangement with respect both to melody and harmony, as shall render the design intelligible, and the execution easy. Solemnity is no less important. But how often do we find tunes the most complicated and difficult both as ~~it~~ regards melody and harmony, or florid and rapid movements, chosen in preference to simple and familiar airs. * * * * *

May I hope to be pardoned for saying that it is much to be regretted that no more attention is paid to music, as a part of religious worship, in the education of ministers of the Gospel? 'We must of necessity maintain music in schools,' says Luther: ' a schoolmaster ought to have skill in music, otherwise I would not regard him; neither should we ordain young fellows to the office of preaching, except before, they have exercised and practised in the school of music.'

'It is the duty of those who are preparing for the ministry,' I now quote from the Christain Spectator, 'to cultivate taste and skill in sacred music. The preacher who is unable to sing, will ~~will~~ often find this a deficiency that lessens ~~the~~ his power of doing good. However, many have piety and talents adequate to preach the Gospel, who have not the capacity to acquire this art. We would not have them on this account turn aside from the holy work. But we would require of every candidate for the ministry, what a man even of very limited musical capacities certainly can do, that he attend sufficiently to the subject to know what style of music is suitable for public devotion, and what collections contain such music. With this knowledge alone he can do

much in promoting good psalmody: he may, at least, avoid the misfortune and the shame of recommending and encouraging that which is bad. We sincerely regret, therefore, that there is not more interest on this subject in our theological seminaries.

'Every thing connected with the interests of the church is a proper subject of attention and study at a seminary for educating the guardians of the church. If it be important that the praying and the preaching in public worship be performed suitably, it is also important that the singing should be performed suitably. And if ministers will not watch over this part of the service, who will? But proper attention will not be given to the subject in our theological institutions, until they are furnished with professors of music. Let this be done and we shall witness a new era in the sacred music of our country.'

May we not confidently indulge the hope, that the church is about to awake on this subject; and that while so much is doing in the world to advance the cause of science and religion, the songs of Zion will lie no longer neglected?"

Such, then, were the ideas and monitions set forth by Mason in 1826. No tally-ho's ringing bugle-call ever startled country village with surprise more complete than that with which these ideas were received by those who gave them heed. But surprise quickly changed to approval as agitation -- ever the early step of reform -- stirred the public mind. Shaken from their lethargy, numerous members of numerous communions were suddenly faced with the fact of their long neglect in connection with a potent influence in their lives, of an element in divine worship concerning which they had remained, until now, quiescently content but singularly remiss.

At last a leader had appeared, who through soundness of judgment, reverence of temper and native ability, was capable of exposing the incongruities, the affectations, aye, the profanations, of that which men and women had almost universally accepted (though in their ignorance, be it said) as "sacred" music.

Actuated by a strong religious sense, but in full recognition of the responsibility and the opportunity now his, Mason determined to spare no effort in effecting an appropriate form of music for the

house of God, and in bringing about an enlightened public ~~comprehen-sion~~ apprehension ~~of~~ regarding song-worship as a means of spiritual invigoration.

Happily enough, once his resolve became known, he received the encouraging support of certain young men of the time, who, in hearty accord with his views, eagerly joined him in the pursuit of his cherished objects.

Referring in a subsequent address to this little band of co-workers, Mason recounts, in 1851, that "they believed that Psalmody should not be an isolated thing, a mere musical exercise, separate, distinct, and having little or nothing to do with the spirituality of worship; but that it should be regarded as a part of the service and as that part which, of all parts, ought most to draw out, revive, and quicken the affections. They were, indeed, lovers of music, and friendly to its general cultivation; but it was in music as directly connected with religious worship, that they desired to awaken an interest and exert an influence;" and, as he further states in the same address, "it is often from want of a proper practical understanding of this distinction, if we err not, that efforts professedly for improvement in Psalmody fail of accomplishing their end; and sometimes sacred music societies, and church choirs too, professedly aiming at improvement in church music, stop short of this, and are satisfied with mere musical progress or gratification. Musical Societies are generally made of musical men; and if religious men are included, they are there musically and not religiously. We are not to look then to mere musical societies for all that is needed to advance the cause of church music. On the other hand, where churches, or associations of religious persons as such, are willing or desirous of doing what they can in this work, they often fail for want of musical knowledge. Both

musical knowledge and religious principle and feeling are equally necessary to success in the well-ordering and conducting of the music of worship".9"

But it was this very sense of religious principle and feeling that had been lacking in those who provided music for the church, during the era now under consideration. And though historically the musical contribution of William Billings and his disciples reflects a spirit of political freedom and patriotism, it ~~none the less~~ nevertheless stands as witness to the then deplorable condition of music as an expression of religious faith. Because of its lawlessness, moreover, even as an expression of the spirit of liberty -- from all viewpoints save those of originality and energy -- it is adventitious rather than genuine. Liberty, to flower into fulness, respects order, law and reason; but the tanner-musician, riding rough-shod over technical safe-guards and disregardful of ~~basal~~ basic harmonic and contrapuntal principles, attained through unwarranted means mainly an unsatisfactory end.

Now the artist, or creator, of whatsoever calling (and therefore the musician, be he composer or interpreter), has as his aim objective self-expression; he seeks, through knowledge of the laws governing the phenomena with which he deals, to objectify his feelings. From his point of view, this objectification, to be successful, must be a faithful embodiment -- in the sense of being an independent existence -- of the feelings whence it springs. And as for the technic, or the means whereby the result is obtained, it is but a truism to say that in a commendable result a sine qua non is sincerity. And again, the more translucent the technic the better the outcome -- in that the real value of the objective self-expression may shine forth through the technic the more clearly and

unobstructedly. A needlessly elaborate technic but tends to conceal and cloud the desired result. To produce meritorious music worthy of the Church, one should possess first of all a clear insight into his subject; he should respond emotionally, heart and soul, to his subject; he must live its meaning, for art is an activity, and without experience there can be no vital art. From this it follows that the creative musician of talent, in writing for the Church, can the more definitely "animate and enliven the feelings of devotion" (which, as Mason states, is music's function in the Church) the more truly devout he himself is, the more genuine and living his religious nature and experience.

And thus it came about that the so-called fugue-tune, championed by Billings and his followers, was superseded. "It was not suited," writes Dr. David R. Breed in The History and Use of Hymns and Hymn-tunes, "to congregational worship. Yet, as in the days of the old canons, there was a loud cry for some master-musician who should resolve these elements into a new and nobler form, some modern Palestrina who should do for the hymn-tune what the great Italian did for the music of his own age.

"We cannot say that another Palestrina did really appear. The service which corresponded to his was rendered by a number of musicians who contributed to the reform and made it effective. Yet among these there was one who beyond all others deserves to be called the Modern Palestrina, an American composer, whose splendid and permanent work and whose vast influence we have not yet learned to estimate at their true value, and with whom the perfected hymn-tune is at last introduced.

"The modern school, which began with Lowell Mason (if indeed he may not be called its founder), was the successful creator of a style in which the dignity of the old psalm-tunes is modified and

[illegible]

[illegible]

[illegible]

beautified by the color of the period which followed them. The breadth is reinstated and warmth is added. There is a wider range and more liberty; there is a judicious selection of melodies from secular sources; but all with the most worshipful intent."

Lowell Mason's interest regarding the change in church music thus brought about did not cease, however, with his participation in that change, for such would have been contrary to the nature of the man. In its development, as well, his interest was equally keen, continuing unabatedly throughout the remaining years of a long life. And while to this development, other and various men notably contributed, "in no other case was found that combination of characteristics -- force, energy, and capacity for leadership -- which carried such an influence"[1] as that of Mason. But the important point is that all in all there now appeared in the hymn-tune a form of devotional music welcomed by the worshiper and consistently expressive of the spirit of the Church. Because of the instinctive religious natures, the musical perceptiveness, the character and the well-defined purpose of those constituting the reforming group, musical art now served as the apt and helpful complement of religious feeling, and the Church received a form of song-worship of reverence and beauty -- a form which, although inevitably not perfect, resulted nevertheless from the aspirations and efforts of men who held perfection as their goal, who constantly strove to attain that goal as their ideal.

To maintain, then, as some at times have maintained, that Lowell Mason believed that music should not enter the church as an art, is not only to disregard his own views on the subject, but is to misconceive the philosophy, the aim, and the service of the man. Pertinent are the words from the Preface of one of his books (The Choir, Boston, 1832),

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1. Theodore F. Seward, op. cit.

as well as those quoted above from the 1826 Address:

> "We would not advocate", he writes, "the introduction of any music into public worship that approaches to levity, or that is profaned by unhallowed associations; but we see no reason why we should be obliged to express all the various emotions to which piety gives birth, in a slow and monotonous style. Why should not the whole resources of the art be enlisted in the service of the sanctuary? And may not this be done, and yet religious affections and not a mere taste for music, be consulted?"

True, his art was simple -- in the fine sense of the term -- as was, and is, the medium itself through which, chiefly, he expressed himself, namely, the hymn-tune. Yet not unmindful of his limitations, he constantly endeavored through study and experience to broaden himself, and hence the efficacy of his art. He persevered with a will to make the most of that which was granted him, as did the twain in the parable of the talents according to St. Matthew.

But equally true it is that as regards music for the Church he did not believe in the undue protrusion of art, in the exercise of aesthetic expression -- however skillful such might be -- if its purpose was musical display rather than the promotion of religious feeling. For such to his mind was irrelevant; it was alien to the true office of music in the house of God.

Let us here quote words of his own on the subject, taken from the New England Puritan (June 19, 1844):

> "Science in church music should never be perceived. It should stand in the background, veiled; lending its aid in the most unpretending and unostentatious manner. The very perfection of art here, is to hide itself, and to cause everything to flow on in the most natural and simple manner possible. Scientific of artistical display in church music, is as absurd and as much out of place, as are learned and difficult words and sentences in prayer; and the real transcendental style is as appropriate to the latter exercise, as are

> some of the chromatic and difficult tunes sometimes heard, to the former."

Reference is made, furthermore, in the 1826 Address, to the choir -- at that time, and until the middle of the century, the prevailing method of song in our churches. Considerable also is said anent the organist; especially, that "he should be a man of quick sensibility, or he will neither enter into the spirit of the words sung, nor the other exercises of the day." Little did Mason dream, we fancy, when making this statement, that not many years later an extraordinary occasion was to arise when both the principle and he himself as organist were to be put to the test! Possible disaster, however, was fortunately averted, as his own account under the caption Abridgment of Hymns, which appeared in The New York Musical Review and Choral Advocate, 15 February, 1855, reveals:

> "Allow me to narrate," he writes, "the circumstances of the abridgment of a hymn, which came under my own observations some years since. The facts, I believe, have been before published in your paper; but a short time since I happened to be present where the story was told, and it was added that it was supposed to be a fiction. Now, I can assure your readers that it is authentic, and that it occurred in the Bowdoin Street church, when the writer was organist and conductor of the singing there. It is not remembered who the minister was who gave out and directed the abridgment of the hymn, but it certainly was not the pastor of the church. The hymn was from the Church Psalmody. [The tune was Mason's Meribah, composed in 1839.] The whole hymn was first read by the minister, and then, just before the singing exercise commenced, the direction was given 'Omit the second stanza.' The following are the first three stanzas, and the connection between the first and third stanza will be seen at a glance:

'When thou, my righteous Judge, shall come
To take ~~they~~ thy ransomed people home,
  Shall I among them stand?
Shall such a worthless worm as I,
Who sometimes am afraid to die,
  Be found at thy right hand?

I love to meet thy people now,
Before thy feet with them to bow,
  Though vilest of them all;
But, can I bear the piercing thought,
What if my name should be left out,
  When thou for them shalt call?

O Lord, prevent it by thy grace,
Be thou my only hiding-place,
  In this th'accepted day;
Thy pardoning voice oh! let me hear,
To still my unbelieving fear,
  Nor let me fall, I pray.'[1]

The organist did not perceive the fearful connection between the first and third stanzas until a moment before it was time to commence the latter, when, startled and terrified, he cried out, 'Sing the second stanza!' just in time to avoid the utterance of the frightful petition.

It is unquestionably the duty of the choir to follow implicitly the directions of the minister in all that appertains to the singing in public worship, and the habit which prevails in some places of inattention to the directions given from the pulpit in relation to the abridgment of a hymn, is wholly unjustifiable. But there seem to be exceptions to almost all rules, and here was an occasion when disobedience to the oral rubric seemed to be positively required; indeed, it was a case of life or death, and it was impossible to follow it. Warm were the thanks expressed by members of the congregation after the service, for their deliverance from the terrible moral collision with which they were threatened."

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1. The hymn was written (circa 1772) by Selina Shirley, Countess of Huntingdon, a devout and earnest Christian worker. Of Mason's tune Meribah, composed 1839, and for long years associated with the hymn, it has been said: "Meribah was inspired by the hymn itself, and there is nothing invidious in saying it illustrates the fact, memorable in all hymnology, of the natural obligation of a hymn to its tune".'' (See The Story of the Hymns and Tunes, by Brown and Butterworth.)

Another point in the address, and one second to none in importance, is in reference to children: "If music be not taught in childhood much progress must not be expected afterwards; children must be taught music as they are taught to read. Until something of this kind is done, it is in vain to expect any great and lasting improvement".

Thus he struck at the very pith of the problem, the pivot on which reform might fructifyingly turn. For prior to the utterance of these words, singing as a practice among American children was unknown; it was not generally thought to be possible, or even desirable, in truth, to teach the young to sing, nor were they credited with the ability to learn!

Here then was the first effective enunciation of that simple yet significant truth alluded to in the closing paragraphs of Chapter V; here, the seed whence sprang the tree of enlightenment regarding musical instruction in America, -- the tree whose branches in time would spread throughout the land and would seem, so laden with blessings were they destined to become, like the branches of the Ygdrasil tree renowned in fable; and these, so says the myth, reached to heaven itself.

Lowell Mason has been called the Father of American Protestant Church Music. By general acceptance, as from historical data, the title appears to be justly his. He has also been called the Father of American Common School Musical Instruction, and the reasons for this we shall endeavor to trace in pages to follow. A fact to be especially noted here, however, is, that the germ from which has been developed that department of Public School education now so widely beneficial, finds its origin in Mason's address of 1826.

Chapter X

Chapter X.

Following the delivery of his address Lowell Mason at once returned to Savannah, little suspecting the change in his affairs that was so soon to take place as a result of his Boston visit.

At Savannah, consequently, matters of local interest continued to hold his attention, and prominently among these was his relationship with the Independent Presbyterian Church, at which for several years he had been a communicant. This church, as its name implies, had been governed from the date of its inauguration, 1756, by its own Pastor and Session of Elders, never having held itself subject to the General Court, or Presbytery. But several of its members, of whom Mason was one, approving no longer of this isolation, now submitted to the Pastor and the Church's Session a petition, the purport of which is summed up in its first paragraph, reading as follows:

> To the Reverend S. B. Howe, Pastor, and the Session of the Independent Church in Savannah,
> Brethren:
> The undersigned Members of the Church over which you preside, believing that the interests of the Redeemer's Kingdom would be promoted by the establishment of a Presbyterian Church in this city, respectfully and affectionately request, for the purpose of forming such a church, a dismission from your body. * * * *
> Brethren, we are yours in the bonds of the Gospel.
>
> Signed George C. Faries
> Edward Coppee
> Lowell Mason
> Joseph Cumming
>
> Savannah, May 17, 1827.

This petition being granted, there resulted the organization on June 6 next of the First Presbyterian Church of Savannah, as a part of

the Presbyterian Church of the United States. Three elders were immediately chosen and installed, Mason being one; a Sunday-School was instituted with Joseph Cumming, of the petitioning group, for its superintendent, and with Mason in charge of the Sunday-School's music, as of that also of the newly organized church.

But these affiliations proved to be of short duration. For it so transpired that a Committee, representing three congregations of Boston, presently forwarded a formal communication to Mason inviting him to assume charge of music in the three churches, and guaranteeing him, upon his acceptance, an income at the rate of two thousand dollars per annum for a period of two years. After due deliberation he decided in the affirmative; and he forthwith removed to Boston (in 1827) with his family.

These churches, whose combined proposal thus shifted the scene of his activities from Savannah to Boston, were the Union Church in Essex Street, the Church in Hanover Street, and the Park Street Church, under the pastoral care respectively of the Rev. Samuel Green, the Rev. Lyman Beecher, D.D., and the latter's son the Rev. Dr. Edward Beecher. According to agreement Mason ~~immediately~~ shortly set to work, the understanding being that to each of the churches he would in turn devote six months.

One of the members of the above mentioned committee was Amasa Winchester, ~~a co-founder in 1815, and~~ the then President and a co-founder in 1815, of the Handel and Haydn Society. Mr. Winchester, having served for a period of seven years as the Society's presiding officer, declined at the annual meeting in the autumn of this year (1827), a renomination for the Presidency, and Lowell Mason, already the organization's musical editor, was elected in his stead. The responsibilities incident to the office now afforded a fair field to ~~its~~ the newly appointed incumbent for the unfolding of a

pronounced executive ability, test and proof of which speedily followed.

"Impressed with the necessity of providing more competent solo singers as a matter of the first importance",[1] writes C.C. Perkins, "Mr. Mason, within three weeks after his election, persuaded the board of trustees to hire a room furnished with a pianoforte, where he could meet and instruct such members as in his judgment were likely to become proficient in the art of singing".

The new comer filled also, besides the office of President, that of Music Director; and as he occasionally sang a solo part in public performance, and continued as the Society's editor of various musical publications, he found much, in addition to his other interests, to claim his close attention.

During Mason's first year as President the Society gave four concerts, singing Haydn's Creation, selections from Handel's Messiah and Mozart's Requiem. During the second season performances were given of Haydn's Mass in B flat and Mozart's Mass in C, while numerous selections were sung by members "belonging to the President's solo class".[2] Incidentally too the seventh and eighth editions of The Boston Handel and Haydn Society Collection of Church Music appeared during this second season. With the third year the organization's activities appear to have increased considerably, as evidenced by the fact that six concerts rather than four were given, while the fourth season was marked alike by a continuance of artistic endeavor and by a substantial financial

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1. ~~See,~~ History of the Handel and Haydn Society.

2. C.C. Perkins, op. cit., p. 99.

prosperity. For we read, in the History referred to, that the Society's publications "prepared by its indefatigable President whose activity was unceasing" yielded excellent returns.

"In the mean time he continued his editorial care of the Handel and Haydn Society's publications under a new contract, which also proved highly profitable to both parties. These collections were not the first books that had been put forth by society. Two volumes had been published before Mason and the society had embarked on their joint venture, and in them were included pieces that betray the lack of aesthetic culture at that time; for example, an arrangement of Zerlina's air, Batti, batti, in 'Don Giovanni,' to the hymn [by Thomas Hastings] Gently, Lord, O gently lead us. Nor was Mason altogether a novice, the second volume of the [Society's] Old Colony Collection, published about 1820, containing his arrangement of a kyrie and a gloria by Mozart to English words,

Notwithstanding the character of the programs, as above noted, "the Handel and Haydn Society, in 1827, though the most earnest and ambitious in its art longings of all the societies with a musical purpose then existing in the United States, had not yet outgrown the practice of anthems and other forms of music intended for use in public worship. Then, as now, its ranks were largely recruited from church choirs of the city, without restrictions as to sect; and though exercising a wholesome influence on its tributary forces, who were led to select better music to sing and to sing it better, it was still under the influence of those

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1. From "Lowell Mason", by Francis H. Jenks, ~~see~~ New England Magazine, January, 1895. Vol. XI no. 5.

choirs and the prevailing taste in music. Its concerts were few and of small distinction. With the exception of the 'Messiah,' 'The Creation,' and these oftener in fragments than complete, the 'Dettingen Te Deum' of Handel and 'The Intercession,' by M. P. King, a composer long since forgotten, nothing that could be called a work was offered to the public. A cause of this halting, aside from the indifference of the public, was the extraordinary attention given to the issue of its compilations of sacred music. It is true that this branch of the labors of the society was highly profitable, and but for the sale of its publications the society would have been deep in debt. Furthermore, the wide circulation of these works had been favorable to the development of taste both within and without the society. At the same time there was a longing among some of the members to do more and better work for the public ear."[1]

Such were the conditions, in 1827, when Mason took the ~~reins~~ tiller. Of what was accomplished during his active association with the society we have already seen somewhat, but there may be added in further quotation, that "He was a strict disciplinarian, and it is fair to assume that the society profited musically from his supervision of its rehearsals and concerts."

Surely there can be no doubt that in at least one respect "the society profited musically" from Mason's supervision, and this is explained by the late Arthur Mees in his Choirs and Choral Music, pp 196-7, (Charles Scribner's Sons, New York, 1901):

> "In 1817 the chorus of the society consisted of one hundred and thirty men and boys, who sang all the four parts, and of only twenty women, who assisted the tenors mainly. In the same year the advisability of officially inviting women to lend their help at rehearsals and concerts was favorably considered, though not without opposition. The result of this step was at first harmful, as the women were assigned to the tenor part, which they naturally sang an octave too high, thereby creating the most excruciating harmonic progressions. Yet this method, according to the testimony of Mr. Perkins, held good until ~~Dr.~~ Lowell Mason, who accepted the presidency of the society in 1827, insisted on the proper distribution of the voices."

But to return to the churches. Beginning with that on Hanover Street, Mason took charge of its music shortly after his arrival in Boston and there, in sympathetic association with its pastor, Rev. Lyman Beecher, D.D., he con-

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1. Francis H. Jenks, op. cit.

tinued for a period of six months, subsequently devoting equal time to the music of the Union Church in Essex Street, as later likewise to that of Park Street. Here, at the Park Street Church, on the Fourth of July, 1830, there took place a Celebration of American Independence by the Boston Sabbath School Union,[1] stated on the printed Order of Exercises. Under Lowell Mason, who directed the music of the occasion, there occurred one of the earliest instances in this country (if not the earliest, indeed,) of group-singing by children in public -- a Juvenile Anthem, "Suffer little children to come unto me." The opening verses of the Anthem -- Mason's musical setting for which now received its initial hearing -- were given to a single voice in Recitative, these being followed by a two-voice chorus, sung by girls and boys who constituted the Juvenile Choir of the church, trained and led by the composer. So impressive was the program that repetition was requested for the succeeding day. The above-mentioned division of activities among the three churches, however, Mason soon believed inadvisable, and adopting in 1831 quite a different plan he assumed supervision of music solely at the Bowdoin Street Church (which superseded the Church on Hanover Street; the latter having been demolished by fire on the morning of 1 February, 1830, and its congregation having dispersed from that date until 15 May, 1831). At Bowdoin Street Church he remained until 1844, and in addition to his duties as music-director he served as superintendent of the church's Sabbath-School throughout the thirteen years. In January 1844 he removed to the Central Congregational Church (originally the Franklin Street Church) on Winter Street, under the pastorate of the Rev. William M. Rogers until 1845, then under that of the Rev. George Richards, and here he conducted the service of music until 1851 when, after nearly twenty-five years of service in Boston churches, he withdrew.

As this new plan failed to yield the financial return originally guaranteed him, Mason now accepted a post of teller at the Bank of America, at the suggestion of his friends of the committee. Although ready and eager to devote his full time to the furtherance of the cause he so thoroughly believed in, and although he realized the hindrance to his professional activities likely to arise from assuming this additional charge, no other course for the time being seemed feasibly possible. Demands upon his

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1. An original Order of Exercises, a cherished memento of the occasion, lies before us as we write -- the gift of the late Waldo Selden Pratt, Mus. Doc. This bears the following note, immediately above the text of the Anthem: Composed [illegible] e present occasion, by Mr. Mason, and dedicated to "Park Street Juvenile Choir," and all Sabbath School Children.
The Anthem, subsequently published, appears on pp. 69ff. of The Juvenile Lyre, by Lowell Mason and E. Ives, Jr. (Carter, Hendee and Co. Boston. 1831).

resources were naturally increasing, year by year; besides his own family, he now provided for (as indeed he did for the balance of their lives) Mrs. Mason's widowed mother and her sister. Expenses there were, also, in connection with his choir which met two evenings each week, once for rehearsal, and once (at his residence, at this time in Chestnut Street, Number 49), for social purposes, the latter ending usually with a light repast or refreshment of some kind -- indication of the enthusiasm and genial interest with which he carried on the work.

During the previous year, 1829, a third son had been born to the Masons, on January 24; but the selection of a name for the child appears to have been no simple matter! Both Mr. and Mrs. Mason while living in Savannah had become exceptionally fond of a young man there by the name of William Henry Cumming, and whose father, Joseph Cumming, as we have seen, was a co-founder with Mason of the Savannah First Presbyterian Church. Mrs. Mason suggested to her husband that they name their child William Henry, in honor of their friend. But her husband, preferring one given name only, demurred. Mrs. Mason, actuated by the kindliest of motives, persisted with her suggestion, until her husband, characteristically tenacious of a decision once made, good-naturedly but firmly remonstrated, saying, "Patience, my dear, patience; we'll name this boy William". And two years later, 10 October 1831, when their fourth and last son was born, he was named Henry!

On 1 October 1829 there appeared a fourth[1] book edited by Mason, the Juvenile Psalmist, or The Child's Introduction to Sacred Music (Richardson, Lord & Holbrook, Boston). On the flyleaf of a copy once his own, and now before us as we write, is the following sentence in Lowell Mason's handwriting:

> This is the first book ever published for S. Schools in this country, &, so far as I know, in any other.

As for the purpose of the book, we quote from its Preface these words:

> The design of this little book is to furnish children and youth generally, and Sabbath Schools especially, with a suitable introduction to Psalmody.
>
> The rudiments of music have been explained in a very plain and easy manner, and although brief, they are believed to be amply sufficient to enable children to read music, and sing understandingly.
>
> One or two hours in the week devoted to this subject would soon render this exercise in Sabbath Schools pleasing and profitable, and would also prepare the way for a much more appropriate performance of Psalmody in public worship.

General interest in the choirs, especially those of the Bowdoin Street Church and the Central Church in Winter Street, increased apace; the choirs soon becoming veritable centres of the city's musical life. By the choir-members themselves rehearsals were looked forward to from week to week as real "events", not alone in their musical life but in

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1. The third book issued by Lowell Mason was The Choral Harmony, 1828, comprising Anthems, Choruses, etc., a copy of which may be seen at the Yale University Library of Music.

their social and spiritual life as well. And many devout persons there were who dated "their religious impressions," as wrote the late Dr. Blodgett, "to the choir rehearsals of Lowell Mason."[1] A unanimity of good will and hearty cooperation, difficult in truth to overstate, marked the relationship of member to member, as also of members to leader, and leader to members. Friendships were formed there that lasted throughout the years; and ties of attachment too which not infrequently eventuated in the closest of all ties vouchsafed to men and women.

Persons in the tranquil twilight of life have written that they looked back to these rehearsal-meetings as being among the pleasantest and deepest experiences of their early years -- experiences full of joy, helpful teaching, and unfading influence -- memories of which, "slipping back upon the golden days," never dimmed. As if with one accord, these letters recall the sympathy, the earnest seriousness, playful humor, the wonted dignity and the kindly manner of the choir director; while the following expression, in one of the letters, may be taken, in effect, as that of several: "He made a man of me, teaching me how to teach myself, to drill and discipline myself, giving me habit, method, faithfulness, by which my whole life has been made strong and useful and successful."

With relations so harmonious and with so mutual an understanding, the outcome could scarcely have been other than it was -- a quality and finish in the music of the Protestant Church never previously realized or approximated in this country. Pilgrimages were made from near and far to hear the excellent singing. Visiting ministers returned to their parishes highly invigorated; and, with an insight as to what music <u>could</u> mean to the service, they forthwith stimulated their own choristers and choirs to better endeavor, descriptions of what they had observed and heard serving as an ideal toward which such endeavor should aim.

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1. See <u>The Place of Music in Public Worship</u>, by Benjamin C. Blodgett, Mus. Doc. (1838-1925). (Beacon Press. Boston. 1886)

"It cannot but be regarded as an extraordinary exhibition of educational power," wrote Theodore F. Seward,[1] "that a man should thus sit in his choir gallery and carry a whole nation through a process of musical training."

Extraordinary it doubtless was; and all credit to him, to whom credit is due. Yet the field was ready for the plough; its cultivation awaited only the able husbandman, for, as Mason himself says, "The circumstances were now most favorable for improvements in church Music."[2]

Several of these circumstances we have already touched upon in reviewing the influences of Billings and his followers; of others, Mason spoke as follows: "The soprano was always lead off, and in a great degree sustained, by tenor voices, and a certain number of men were appointed to the office of soprano leaders. The women (I like the old Bible word) could not tell when to take up a fugal point, or where to carry it, or when it should stop; nor could they strike the difficult or easy intervals, with certainty, without aid; but, as in things pertaining to common life, where it is right, so in chorus-singing, where it is not right, did they look up to men for guidance and support. But this disagreeable effect of a soprano by tenor voices an octave lower than the true pitch * * was not appreciated or felt, for there was a lack of musical knowledge.

"Again, the alto of women's voices, now universal, was then unknown. No woman sung the alto; such a thing had not been heard of. The alto, when there was any, was sung by men's voices; but as there were only two or three men who attempted to sing this part, its effect was almost lost to the chorus.

"The number of chorus-singers was small in comparison to what it

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1. Op. cit.
2. From Address of 1851, by Lowell Mason -- referring to conditions twenty-five years previously.

now is. The Society [Handel and Haydn] included almost all the chorus-singers in the town who could read music, and certainly some who could not read music, and yet the number of voices seldom exceeded a hundred.

"Church choirs were still more imperfect; and this with respect to their organization, to the adequate number of voices, to the proper balance of the parts, and even to the existence of those parts; for as the alto of women's voices was not known, and as there were but very few men who ever attempted to sing the part, it was most generally omitted, so that there were often but three parts, and sometimes but two attempted in a chorus.

"The treble in the church choirs, as in the Handel and Haydn Society, was sung in whole or in part by men's voices, and the tenor was often sung by women's voices, thus inverting the order of nature, and separating, by two full octaves, those who were made to go hand in hand, help-meets for one another, in chorus form, as in domestic life. * * * *

"The condition of church music presents a very different appearance at the present day from what it did twenty-five years ago [i. e. in 1826], in respect to accompaniment. The accompaniment then, in most churches, was that of single-stringed or wind instruments. The Episcopal, and several of the Unitarian churches, had organs. The Old South congregation, too, had procured their fine, large instrument; but, with this exception, there was no organ in the Orthodox Congregational, Baptist, Methodist, Universalist, or other churches. Nor was the pianoforte, as an instrument for the aid of choir-practice, then known, not a single vestry being furnished with the instrument now common to almost all, and regarded as an almost necessary piece of church furniture.

"Again, with respect to the singing at social religious meetings, in the lecture-room or vestry, the change has not only been great but

highly satisfactory; for at the time to which we refer, it was common on such occasions to attempt a choir performance. I have seen some eight or ten persons rise when the hymn was given out, and with pitch-pipe or tuning-fork and singing-books in hand, attempt what might be in truth regarded as the burlesque choral service of a social religious meeting. Happily, and mark these words, the singing on all such occasions has now become congregational; and I cannot but add, happy will it be, when to a much greater extent than at present, in connection with a choir, this good old form of the service of song shall be renewed, and prevail in the more dignified and formal assembly for public worship on the Sabbath. Then will Church Music arise in her strength and beauty, when all the people shall open their mouths and speak forth the gratitude of their hearts in psalms and hymns and spiritual songs unto the Lord.

"There has been another change, perhaps greater than all; which, though it be less directly connected with church music, must not be omitted. I refer to music among children. * * * On this subject I feel particularly interested; and as I think I may humbly claim to be, in some sense, the father of singing among the children in this country, I may be permitted briefly to touch upon a few of the leading points in its history.

"Knowing by experience the value of an alto of children's voices in a church choir, and finding that this part was not usually sung or even attempted in the Boston choirs, it became an immediate object to train a class of boys and girls for it. Hence the first children's singing-school. And with the exception of the teaching a few children the elements of music in connection with writing, in the writing academy of Mr. N. D. Gould, in Franklin Street, and the few Jenny Lind, bird-like

children who occasionally found their way into the adult singing-schools, these were the first efforts in children's music. The class did not at first consist of more than six or eight, but these acted at once voluntarily as missionaries; and the increase was rapid, until the room was filled. This class, which afterwards, in a large place, increased to five or six hundred, was continued gratuitously for six or eight years, or until it was taken up by the Boston Academy of Music by which society it was sustained until music was introduced into the grammar schools of the city."

Difficult it is to realize that conditions so awry ever dominated and hedged the musical activity of the country; yet such they once were and such was the status of affairs that led to the observation "the circumstances were now most favorable for improvement in church music." But the husbandman, furthermore, was at hand, and with a vim did he set to work in that most arable of fields. For a period of forty years or more from this time on the industry of Lowell Mason was extraordinary. He produced collections of church-music, juvenile and school song-books, books of glees and part-songs, vocal duets and trios, hymn-tunes, anthems, chants, text-books, vocal exercises and charts of instruction; articles and essays, contributed to magazines and newspapers; and all the while he was indefatigable in teaching, addressing educational bodies and conventions, normal schools, and church societies; declaring with prescience and discernment new ideas and conceptions which he forthwith proceeded to work out to practical, successful issue; aiding and encouraging others in their problems and undertakings, and through it all never swerving by jot or tittle from that standard which, in accordance with his light, he conceived to be the highest and best. Never, moreover,

did he permit a publication to leave the press hastily, revising with care and patience a "final" proof again and again. Literally he seems to have known neither fatigue nor temporary disinclination to work.

And yet the explanation is not far to seek, for his work was the outcome of a deep religious conviction, of a profoundly-felt personal experience of God through Jesus Christ. He whole-heartedly believed in the counsel of the Apostle Paul, "whatsoever ye do, do all to the glory of God,"; and, likewise, in the precept of our Lord as given in the Johannine Gospel: "We must work the works of him that sent me, while it is day: the night cometh, when no man can work."

Through his music, his teaching, his life, Lowell Mason reverently, consistently strove to serve the cause of the Master, to carry to all the "Glad Tidings" of Him who is the Way, the Truth, and the Life. His work by its very nature continually developed and expanded in scope and significance; it led him more and more into close association with men and women, youths and maidens and -- best of all -- little children, all of whose minds and hearts he sought to brighten and ennoble; a work it was that flowered into an education for others -- and necessarily for himself too -- into a school at which he was pupil as well as teacher, the most vital of all schools, in truth, the school of ~~human nature~~ humanity -- of the welfare, aspirations and progress of one's fellow-beings. "Do you know", asks Emerson, "the secret of the true scholar? In every man there is something wherein I may learn of him; and in that I am his pupil."

"Lowell Mason", as has been said of him, "was a born educator. He educated the American people out of a false and into a true style of sacred music, and demonstrated to them the two great correlated truths that music is a universal gift and that childhood is the proper

period for cultivating it;"[1] and, as another has said, "it was the fact that he was teachable himself that fitted him to be a teacher of others; never too young to teach, never too old to learn."[2]

His published volumes, beginning in 1822 with The Handel and Haydn Society Collection of Church Music and ending in 1869 with The American Tune Book (various of which were in collaboration with other men), totaled one hundred and more, comprising both sacred and secular music, books of secular school songs for children (including the first of the kind published in this country) and books for adults, glee and part-song collections, Musical Letters from Abroad (a volume of charm and information, offering much of interest to this day), and an edition (in English) of Catel's A Treatise on Harmony; during these years, moreover, he produced upwards of eleven hundred hymn-tunes -- the majority of which were original, the balance being harmonizations of melodies culled from manifold sources; and, as has been stated, anthems, motets, chants, sentences, canons, duets, trios, rounds and madrigals; while during the period 1835-1836 he edited and published, with George J. Webb, a periodical, The Musical Library.[3] Truly, of him it may be said, as John Wesley once wrote his brother Samuel: "Leisure and I have taken leave of one another."

Of his ceaseless activity, the following item from The Boston Evening Transcript (July 14, 1854) is descriptive:

> "Besides editing, Mr. Mason has always been extensively engaged in lecturing and teaching, and how he has ever got through with all his work is a mystery. I have been informed that it has always been his practice to rise about eight o'clock and go down to breakfast, where there would be a batch of music proof, which he would examine and correct

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1. Theodore F. Seward, op. cit.
2. From a Sermon, commemorative of Dr. Lowell Mason, by the Rev. George B. Bacon, D. D., 1872.
3. The Musical Quarterly (G. Schirmer, Inc., New York) for April, 1940, contains a historically interesting article, by H. Earle Johnson, entitled "Early New England Periodicals Devoted to Music."

> while breakfasting. At nine o'clock his teaching and other public labors would begin, and continue until dinner time. After dinner he would again engage in teaching, lecturing or other business; and at tea there would be more proof to be examined and corrected. After tea he would give a lesson in music to some class or to his choir, unless otherwise engaged, and then return home and work until midnight, and often until two o'clock in the morning. It is said that for twenty years he never was known to spend even half a day in mere amusement. It is thus that Mr. Mason has been enabled to write fifty [sic] works, instruct thousands in music, lecture far and wide, travel over the United States and Europe, amass a splendid fortune, and give away another fortune, -- for his industry is only equalled by his benevolence."

In his determination to improve the singing of his choir at the Bowdoin Street Church, and by this means to advance the standard of church music generally, Mason took advantage of every available opportunity. Learning of a fine voice, distant though it might be, he lost no time in endeavoring to obtain it for his choir. On one such occasion, being told by his friend, Mr. George William Gordon (member of the committee at whose suggestion he had removed to Boston), of a young lady who possessed a pure soprano voice of surpassing beauty, he asked that he might meet her. Forthwith, in company with Mr. Gordon, he journeyed to Exeter, New Hampshire, to call upon the young singer and her parents. So pleased was Mason with the voice, and with its possessor too, that he invited the latter to become a member of his household, there to make her home for one year, offering to place her for that period in the Mount Vernon School[1] (at which he was then teacher of music) if she in turn would join his choir. To this both she and her parents agreed.

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1. The Mount Vernon School for Young Ladies was presided over by its founder, the Rev. Jacob Abbott (1803-79), of whom more is said in later pages.

Choir rehearsals at the time were held at the Mason residence and there the young lady,[1] whose gratitude never waned for the advantages thus received, assisted the host and hostess in entertaining the choir-members at the close of rehearsals, charming one and all by her cordial manner and by her lovely voice -- as she sang, with other songs, Mason's tune Folsom, (1832) named in her honor, and adapted, with its melody from Mozart, to the hymn by Bishop Heber, beginning:

line there wonly

Brightest and best of the sons of the morning,
  Dawn on our darkness, and lend us Thine aid;
Star of the East, the horizon adorning,
  Guide where our infant Redeemer is laid.

And then there was the alto part -- that hitherto had been sustained by men's voices. This must be attended to without delay.

Realizing the signal fitness of certain youthful voices for the part, and in his efforts to secure for his choir a better tonal balance, Mason now undertook the systematic instruction of children.

Beginning at his home, as he has told us, with six or eight boys and girls -- "the first children's singing-school" -- he taught them to read music, thus enabling them to hold their own in combination with voices of counter parts. And though from this small beginning there evolved not long afterward a class of several hundred, it is in the original nucleus that is to be found the germ, previously alluded to, of Public School Musical Instruction.

As members of this class advanced in proficiency they took their places as members in the church choir, thus contributing to the

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1. Miss Anne Rowland Folsom, then (1832) twenty-one years of age. The following year she was married to Asher C. Palmer, member of the bass-section of the choir, and brother of the Rev. Ray Palmer. Their second child, Helen Augusta Palmer (1836-1905), became the wife in 1857 of the Masons' youngest son, Henry (1831-90).

excellent singing of the latter by successfully maintaining the alto part, while they thereby delivered furthermore ~~the first~~ a telling blow to public skepticism as regards the possibility of teaching music to minors.

In this class, too, lay the seed from which sprang the Boston Academy of Music, founded at Mason's suggestion and organized in accordance with his ideas -- an institution destined to accomplish important results as to the promotion of music and musical education, and, above all, in the introduction of music as a branch of study in the public schools of Boston -- and thus of America.

It is true that this last result was achieved in the name of the Boston Academy; but to this circumstance is attributable a certain confusion of idea as to its exact source. Further quotation from ~~Mr.~~ T. F. Seward will help to clarify the historical facts.

"We have here", he writes, "the reason why Dr. Mason's part in the introduction of music into the Boston schools has been partially lost sight of. All that was done hereafter was done in the name of the Boston Academy of Music. Just as his first book of sacred music was presented as the work of the Handel and Haydn Society, so were his labors now performed in the name of the new organization. As the Handel and Haydn Society's Collection of Sacred ~~Sic~~ Music was wholly Dr. Mason's work in its conception, plan and execution, so was the Boston Academy a living embodiment of his ideas and his labors. In a word, he surrendered his identity, or allowed it, for the public good, to be absorbed in this society of citizens. It was a wise and sagacious plan. It undoubtedly did much to promote the cause of music not only in Boston, but throughout the whole country. Yet it should not be allowed in history to obscure the commanding personality of his work.

Without Dr. Lowell Mason, the Boston Academy of Music would never had ~~any~~ an existence, and what the Academy did, musically, is what Dr. Mason did, except as other musicians were afterward associated with him, to whom credit was given. It is necessary to make this point especially clear, as the reports of the Academy are studiously worded (as in the introduction to the Handel and Haydn Society's Collection) in such a way as to convey the impression that the organization was first and Dr. Mason second."

In order to carry his point, however, Mason was obliged to prove that children could grasp the meaning of staves and notes, that no longer should a page of music be as unintelligible to them as an Ogham inscription; and these things he convincingly demonstrated by means of his class of children, originally formed for the betterment and development of his choir.

Chapter XI

Chapter XI.

The sensitive understanding with which Mason's pupils received his suggestions for improvement and the promptness with which they put into effect his instructions proved to be invaluable in the attainment of his two-fold purpose -- the accomplishment of better singing, and the production of better music to sing.

A desire for better music and better singing became evident, too, in numerous towns and cities other than Boston for, as already stated, the singing of the Boston choir speedily aroused a spirit of emulation on the part of many choir-members and choristers, distant as well as nearby.

Stimulated by the growing demand for a suitable music, Mason now composed with firmer grasp and readier resourcefulness than at any previous period, producing sacred and secular songs for children, music for the Church and Sunday School, and works of various forms. He was now in the prime of ~~early~~ mature manhood; the clarity of his full blue eye bespoke directness and penetration of thought; its largeness, vigor and activity, as that of the ear signified abounding good nature. His sturdy physique -- he was a little below the average height but broad of shoulder and thick-set -- gave assurance of steadfastness and power; his forehead and generous expanse from eye to eye belying not a liberality of view-point, nor the firmness and definite line of the lips (happily brightened by an upward turn at the corners) a tenacity of purpose, or the winning graces of a sense of humor and a love of fun. Strong in his likes and dislikes, he tried, I believe, to be fair and just; and if, with advancing years, a certain irritability over trifles asserted itself may not this have been

aggravated, or occasioned, indeed, by that insolent foe to calmness of temper - the gout - which, with more or less frequency in his later years, held him captive? But even so, his sense of humor failed him not, and in writing to a friend he subscribed himself "Old Mr. Difficulty Troublesome"!"

With a voice of winning modulation it was his wont to speak softly, yet at all times distinctly; and if when pleased or amused he seldom laughed loudly, it was none the less heartily, for his laugh, similar to that of Teufelsdröckh, was "not of the face and diaphram only, but of the whole man from head to heel." Force of character and innate sagacity found expression in the prominence of his nose, likewise determination and strength of will-power in the cast of jaw. An abundance of hair, brushed backward from the brow and crowning a natural openness of countenance, fell loosely about his head in waves, handsome and free, like billows tossing pell-mell in the wind, and significant withal of the nature of the man,— his attitude of independence at times toward some generally accepted dictum of convention, some currently-unquestioned visé of custom, or habit. And if, as to its color, a rich native brown gave way by degrees to an age-betokening whiteness, yet as for its growth his hair retained to the last an uncommon luxuriance.

A commanding figure he was -- the embodiment of poise, dignity, and kindliness, too, for the basic qualities of his character were bodied forth in his bearing and outward appearance. An appeal he made to the best in human nature, even as he himself strove to live in accordance with that best, and there emanated from his personality an influence of goodwill that tended to draw men to him, inclining them the more quickly and confidently to trust in him.

In the preparation of his music for the Church, Lowell Mason was

guided from the first by two definite principles: one, it should be characterized by simplicity, that all might join in the singing; its melody should be unhampered by lengthy intervals, and limited as to range, but at the same time tuneful and readily flowing; its harmony, though grammatically correct, should be unlabored, spontaneous and, like the melody, simple and musically natural. Secondly, the music as a whole should be conceived so far as possible in the spirit of the verses, or text, which, as a setting, it was intended to serve -- there should exist a congruity of feeling between the two, the one being the complement of the other. And above all, never should the music, through either its subject or treatment draw undue attention to itself, never should it seek as its chief end sensuous gratification, but through its emotional appeal the reinforcement rather of the content of the text, the spirit of thanksgiving, praise, or worship, of which the words were the written sign.

As to the validity of these principles, most persons will doubtless agree; but to expect that the application of the principles should be equally-well illustrated in all of Mason's music -- particularly his numerous hymn-tunes -- would be to expect too much, since a man's strength may become at times his weakness. As a disregard of formula tends toward unbridled meretriciousness, so an over-rigid adherence to formula may impair a work as regards charm and efficaciousness; and if through loyalty to the cherished criteria Mason now and again went to an extreme, producing certain hymn-tunes that proved to be but short-lived, the fault lay not so much in the principles as in his employment of them. In later years he recognized that he had erred at times in this way.

But proof of the soundness of the principles is not wanting; for in accordance therewith results were obtained notably contributing to an improved and appropriate type of church music -- results that aided

in effectuating a just appreciation and understanding of music's proper place in the Church.

Lowell Mason's work was in the best sense of the term a popular work. Believing the chief value of music to be an art value, though realizing its other values as well, he maintained that in order to be widely regenerative in human life music must be the medium of expression for the many, that only the worthy and universal in music could make the proper sort of appeal, and that this consisted in raising the plane of the subjective feeling both of the individual and of the group. Aiming therefore to give the people not what they might most desire but that which in his judgment it was best they should have, he cared less for gratifying their undeveloped taste than for leading them on to an improved and better taste. Happy to relate, he lived to see accepted, as years went by, that which at first had been repulsed, that for the promulgation of which he had met opposition, denunciation and derision -- though firm in his own belief that the course he pursued was the one of true progress. Indeed, in the very choosing of such course we see revealed the motives and purposes of his life. For an alternative course, although less arduous and of greater material profit to himself, would have been fatal to the cause of advance. In holding fast to his ideals, in not yielding or "writing-down" to the crude prevailing taste, he initiated the people into a new, advanced conception of taste; and he plainly, encouragingly made manifest that the way of deliverance, here as elsewhere, lay through education.

"It is not the age which leads," says Carlyle, "but the individual." Time and again, through indomitable faith has the individual led the

work of beneficial change. So wrought Jeanne d'Arc, ingenuous spirit of unconquerable faith, for her hapless people, Martin Luther for his, and David for the people of Israel; Christopher Columbus, "royalist Sea-king of all",' through unfaltering faith in a scientific theory turned doubt to certainty, bestowing incalculable advantage upon mankind; the faith of Abraham Lincoln, unshaken by harangue and abuse, brought light and order out of darkness and chaos, while to the world at large is given the message of messages, "According to your faith be it unto you".'

Lowell Mason's faith in music was firm and ~~inviolate~~ invincible; so too his faith in the potential musical capability of the people. But with conviction equally firm he believed that the people stood in need of guidance; that to promote proper growth, a solid intelligent foundation was necessary first of all; that a desire for good music once awakened must be encouraged and that an appreciation of its real significance and relation to life must be clearly perceived and understood.

Such were of the ends for which he labored. His love for children -- and their love for him -- was no less touchingly beautiful than helpfully important in the successful ~~issue~~ outcome of his undertakings. Once earliest groundwork was rightly established, advance, surely even if slowly, would follow; barriers, certainly to be encountered, would just as certainly be overcome -- since the first step, the basis itself was thorough and secure.

Many of Mason's hymn-tunes, including several of those best-known today, date from the decade beginning with the year of his arrival in Boston, 1827, and particularly from the years 1830 and 1832. To the former, or 1830, belong the spirited tune <u>Laban</u>, written for that hymn

of Christian steadfastness and warning by the Rev. George Heath (1745-1822) and opening with the verses:

My soul! be on they guard;
Ten thousand foes arise:
The hosts of sin are pressing hard
To draw thee from the skies;

and Rockingham[1], set to the hymn My dear Redeemer, and my Lord -- called by Watts, its author, in his Hymns and Spiritual Songs (1707), The Example of Christ; and the tune Watchman[2] (also called Morning Star), of dignity and vigor, for the ringing Missionary, Easter, or Christmas hymn (written in 1825) by Sir John Bowring (1792-1872), with its strophic and anti-strophic verses (based on Isaiah XXI, II), beginning:

Watchman, tell us of the night,
What its signs of promise are!
Trav'ler, on yon mountain height,
See that glory-beaming star!

Dating from the year 1830 also are the tune Hebron, written for Isaac Watts' An Evening Hymn and of which Dr. George F. Root (in The Story of a Musical Life) has said: "Nothing before, so heavenly, had

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1. "The first really skillful tune-writer in America was Lowell Mason, who had made diligent study of the European models as far as then accessible. He was sensitive to ~~this~~ the feature of line-pattern and experimented with many forms. It is curious that his rather favorite pattern (as shown, for example, in his 'Rockingham') is identical with that found altogether about a hundred times in the French Psalter. Whether or not this striking innovation upon traditional English usage was based on a knowledge of its French source I do not know." See The Significance of the Old French Psalter, 1933, by Professor Waldo Selden Pratt, Mus. D., pub. by The Hymn Society of America, New York.
2. "Some are yet living who may remember how much the interest of the United Monthly Concert in Park-Street Church was increased, on the first Monday evening of January, 1830, by the choir under the direction of ~~Dr.~~ Lowell Mason, when, at the close of a statement by Mr. [the Rev. Rufus] Anderson, they sang the hymn:

Watchman, tell us of the night,
What its signs of promise are,

in the well-known strains, then recently composed by Dr. Mason, and for the first time heard in public." From Memorial Volume of the First Fifty Years of the American Board of Commissioners for Foreign Missions, (p. 354), pub. Boston, 1863.

been heard as the melody to Thus far the Lord hath led me on;" and the tune Zebulon, for the penitential lyric of the Rev. James Boden (1757-1841) beginning, Ye dying sons of men; and Wesley[1], originally named Hail to the brightness, from the opening verse of the missionary stanzas, by the Rev. Dr. Thomas Hastings, for which it was composed:

> [illegible]
> [illegible] that in darkness have [illegible];

and Cowper, too, so-called in memory of the poet William Cowper (1731-1800), whose "virtues formed the magic of his song," as a setting for his hymn of reliant hopefulness, beginning:

> There is a fountain filled with blood
> Drawn from Emmanuel's [illegible];

also the tune Grafton, for the verses expressive of devotional love, by the saintly Anne Steele (1716-1778),

> [illegible]
> [illegible];

Three additional tunes of 1830 are Haverhill, for Dr. Philip Doddridge's verses of reassuring confidence and tender beauty,

> [illegible]!
> How kind his precepts are!
> Come, cast your burdens on the Lord,
> [illegible];

Uxbridge, in the spirit of a Gregorian chant, written for Watts' hymn based on verses from Psalm XIX,

only line
There two ones

> [illegible]!
> In every star thy wisdom shines;

and Olney, as a setting for the Rev. Henry U. Onderdonk's hymn based on Rev. XXII, 17-20, The Spirit in our hearts.

In addition to the above, two arrangements or harmonizations of melodies date from the same year: Azmon, an arrangement of a theme by C. C. Glaser (1734-1820) for a hymn by Watts, with its first line

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1. Wesley was first published in Spiritual Songs for Social Worship, by Thomas Hastings and Lowell Mason, 1832. The meter of the hymn by Hastings (dactylic with 11s & 10s) is identical with that of Reginald Heber's familiar Brightest and best of the stars of the morning, first published in [illegible] which in that year originally introduced the meter into hymnody.
Wesley has been called, also, Vision, and Salvation.

Come, let us lift our joyful eyes; and Ward, (previously mentioned, p.) with its Scotch air, for Dr. Doddridge's fervent avowal:

> O happy day, that fixed my choice
> On Thee, my Savior and my God.

Of various hymn-tunes dating from 1832 one is Boylston, sung, as various tunes are, to different hymns, though oftenest perhaps to the Rev. John Fawcett's familiar verses, warm in brotherly love:[1]

Underlet the 2nd and 4th verses

> Blest be the tie that binds
> Our hearts in Christian love:
> The fellowship of kindred minds
> Is like to that above.

A second is Dort, set to the patriotic hymn by Siegfried August Mahlmann (1771-1826),

Underlet the 3rd verse

> God bless our native land;
> Firm may she ever stand
> Through storm and night;

With another as Tonna, for William Cowper's

> God moves in a mysterious way.

Several arrangements also date from 1832, one being Geneva, a harmonization of a German air, and written as a setting for Joseph Addison's hymn "inspired by devotional gratitude", so it is said, "for his providential escape from shipwreck during a storm off the coast of Geneva":"

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1. John Fawcett, D. D. (1739-1817), converted by the preaching of George Whitfield, first joined the Methodists, though later he was ordained as a Baptist with a parish at Wainsgate, Endland. In 1772 he accepted a call from London; but at the eleventh hour, his chattels having been packed for removal, the love of his people in their farewells so moved him that he cried out: "I will stay -- unpack my goods and we will live for the Lord lovingly together"." Of this experience his well-known hymn was born.
2. The hymn-tunes bearing the name Geneva are credited to Lowell Mason; one, the arrangement here mentioned, first published in Congregational Church Music (London, 1853), and the second, original with Mason, composed in 1832. See p. 242, The Psaltery (Boston, 1845).
3. The Favorite Hymns and Their Authors, L. T. Bowen Sigourney (Pittsfield, Massachusetts. 1907).

When all Thy mercies, O my God,
My rising soul surveys, surveys
Transported with the view, I'm lost
In wonder, love, and praise;

and Oliphant (named in honor of one of two leading sopranos of Mason's choir at the Winter Street Church -- Mrs. Henry D. Oliphant, the possessor of an uncommonly beautiful voice and whose friendship Mason treasured through life), being an arrangement of a tune by Pierre M. F. deS. Baillot and set to a hymn by the Rev. William Williams (1717-1791) -- known as the "Watts of Wales" -- beginning:

Guide me, O Thou great Jehovah.

A third 1832 arrangement is Marlow, based on a melody by the Rev. John Chetham (1718-) and set to the hymn by Watts, the first verse of which is:

With songs and honors sounding loud,

while a fourth is Nashville, written with Gregorian feeling and for Watts',

I love the volumes of Thy word.

Doubtless one of the best-known and best-beloved of all Mason's original hymn-tunes is Olivet, first published in 1835 (in Spiritual Songs for Social Worship, by Hastings and Mason), though composed towards the close of 1831. Olivet is universally associated with, as indeed it was composed for,

the Rev. Ray Palmer's hymn of prayer and triumphant reliance,

> My faith looks up to Thee,
> Thou Lamb of Calvary,
> Saviour divine:
> Now hear me while I pray,
> Take all my guilt away,
> O let me from this day
> Be wholly Thine!

The following account taken from Recollections of a Long Life, an Autobiography (1902), by ~~the late~~ Rev. Theodore L. Cuyler (1822-1909), tells of the writing of both hymn and tune:[1]

> By common consent in all American hymnology the hymn commencing, My faith looks up to Thee, Thou Lamb of Calvary, etc., is the best. Its author, Dr. Ray Palmer, when a young man, teaching in a school for girls in New York, one day sat down in his room and wrote in his pocket memorandum book the four verses which he told me "were born of my own soul," and put the memorandum book back into his vest pocket and for two years carried the verses there, little dreaming that he was carrying his own passport to immortality. Dr. Lowell Mason, the celebrated composer of Boston, asked him to furnish a new hymn for his next volume of "Spiritual Songs," for social worship, and young Palmer drew out the four verses from his pocket. Mason composed for them the noble tune "Olivet," and to that air they were wedded for evermore. He met Palmer afterwards, and said to him: "Sir, you may live many years, and do many good things, but I think you will be best known to posterity as the author of "My faith looks up to Thee.'" The prediction proved true. His devoted heart flowed out in that matchless lily that has filled so many hearts and sanctuaries with its rich fragrance.

In 1833 Mason composed Mount Vernon, for the hymn by the Rev. Samuel Francis Smith, D. D.(1808-95):

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1. The original manuscript of the hymn is still extant (1943). It is in the possession of the widow of the late Rev. Frank Herbert Palmer, a nephew of the author. Written in longhand beside the hymn is the following note:
   This is the original copy of the hymn "My faith looks up to Thee" in Mr. Palmer's handwriting -- the copy he gave to me, with five other pieces also. Lowell Mason
   May, 1861.
   Given me, I think, about twenty years ago. Six in all.

Sister, thou wast mild and lovely
  Gentle as the summer breeze,
Pleasant as the air of evening,
  When it floats among the trees.

Peaceful be thy silent slumber, --
  Peaceful in the grave so low:
Thou no more wilt join our number;
  Thou no more our song shalt know.

Dearest sister, thou hast left us,
  Here thy loss we deeply feel;
But 'tis God that hath bereft us,
  He can all our sorrows heal.

Yet again we hope to meet thee
  When the day of life is fled;
Then, in heaven, with joy to greet thee,
  Where no farewell tear is shed.

In many collections of church tunes containing Mount Vernon, there appeared in former years the following accompanying note: "Originally written on the occasion of the death of a young lady, a member of Mount Vernon School, of Boston."

The young lady[1] had been a member of Mason's vocal class at the Rev. Jacob Abbott's School, and likewise of his choir at the Bowdoin Street Church. She was no less gifted than popular. Mason deeply felt her death. As the sad news was told him just as he was leaving his house, (then on Myrtle Street) for the morning lesson of his singing-class, the

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1. Miss Martha Jane Crockett (1817-33), daughter of ~~the late~~ George W. Crockett (1789-1859), President for years of the Bank of North America, Boston, and organist likewise of the Bowdoin Street Church. In an 1834 edition of Lowell Mason's The Choir is a tune named Mount Auburn, to which is attached an explanatory note: "This tune was written by a young lady, a pupil of the editor, who died on the 15th of July, 1833, aged 16 years. A short time before her death, and while in good health, she selected these words and composed the music for them. The family of the deceased, at the request of the editor, have kindly consented to its publication in The Choir." And beside the name of the tune are the initials "M. J. C." -- Martha Jane Crockett.

words of Dr. Smith's hymn came immediately to his mind, and with them a melody from which he composed the tune Mount Vernon, completing the closing phrase as he entered the class-room. At the beginning of the lesson he wrote on a blackboard a series of musical phrases, each consisting of a melody simply harmonized. Toward the lesson's close he combined the different passages which the pupils had sung separately as exercises, forming a unity or tune in its entirety and underneath this he wrote Dr. Smith's stanzas to which the tune has since been sung -- and to which it was sung at the funeral of her in whose memory it was written.

From 1834 dates the tune Olmutz, arranged from a Gregorian Chant (Tone VIII), retaining its place in hymnals of today and still sung to the verses (written in 1772) for which it was originally composed -- the joyous lyric of gratitude by the Rev. Augustus Montague Toplady (1740-1778), the opening stanza of which is:

> Your harps, ye trembling saints,
> Down from the willows take;
> Loud to the praise of love divine
> Bid every string awake.

In 1836 Mason wrote the hymn-tune Brest, for the verses of intense appeal by the Rev. John Newton (1725-1807), beginning,

Indent the 2nd verse

> Day of Judgment, day of wonders!
> Hark! -- the trumpet's awful sound.

From the same year, also, dates the hymn-tune Ariel, of which the first eight melodic notes are identical, though differently harmonized, with those of the first violin in the opening measures of Mozart's string quartet in B flat major (Kochel-Verzeichnis, No. 458).

Originally published in one of Mason's books -- Occasional Psalm and Hymn Tunes, in Three Parts, (Boston, 1836) -- Ariel, Number 19 of Part One, is set to the cry exultant of the Rev. Samuel Medley

(1738-1799), and to this hymn (written in 1789) it is sung to this day:

> Oh, could I speak the matchless worth,
> Oh, could I sound the glories forth
> Which in my Saviour shine:
> I'd soar, and touch the heavenly strings,
> And vie with Gabriel, while he sings,
> In notes almost sublime.

In hymnals of more modern days, various statements such for example as, "Arranged by Lowell Mason", "Arranged from Mozart by Lowell Mason", etc., are affixed to the tune Ariel. But such statements are not altogether happily chosen; for the hymn-tune Ariel represents not an arrangement but a partial adaptation rather -- the adaptation of a portion of a Mozartian theme. Now this portion, so far as melody is concerned, forms the first four measures of the hymn-tune, the remaining twelve measures being dependent, not upon Mozart, but upon the adapter. Ariel thus affords an excellent illustration of a point previously alluded to -- that of Mason's interest and delight in selecting a motif, or a part of a theme, from a secular or other work, and of his employment of the same in a psalm or a hymn tune, the balance of which however was of his own composition. In so proceeding, he followed and long-standing precedent already alluded to, -- a precedent encouraged by English composers during the early nineteenth century, and of which he writes as follows in the Preface of The Boston Handel and Haydn Society Collection of Church Music, edition of 1822:

> Of late years a great change has taken place in the public sentiment with regard to the importance of psalmody, and this has of course called the attention of the most eminent masters in England to the subject. Several of them have been recently employed in harmonizing anew, many of the old standard airs, and also in selecting and adapting movements from the works of Handel, Haydn, Mozart, Beethoven, and other masters.
>
> The Society are fully aware of the cautious delicacy

> with which variations should be admitted into tunes, that by long use have become familiar, and by the power of association have been in some measure sanctified. They have been careful therefore to retain in general, the airs of the several tunes unaltered.

Whatever one may think of such a procedure, per se, the motive of the adapters was unquestionably far from cryptic. They did not intend to appear as the composers of that which others had written; on the contrary, their design was the enrichment of church music literature. With this end in view they sought material from the highest of sources; and it was their custom to credit these sources either in blanket form in the Prefaces of books in which their tunes appeared, or by attributive, explanatory notes.

If instances occurred, from what causes soever, where such credit was wanting, the error was doubtless one of omission rather than one of commission.

Oratorio, chamber music, Gregorian chant, opera, folk-song, instrumental music, olden-time psalm tune, and an endless list, thus supplied a harvest of melody, the utilization of which bespeaks not alone a wide familiarity on the part of the adapters with the best in music but a desire likewise to acquaint the public in general, fragmentarily though it might be, with this best.

So far as Lowell Mason was concerned in the movement, there resulted many hymn-tunes; and of these not a few proved invigoratingly beneficial to the hymnody of his day, and also useful to that of our own. "Everything was grist to the mill of his psalm and hymn tune books", writes E.S. Lorenz (1854-1942) in Practical Church Music (F. H. Revell Company, 1909), "and out of the great mass of original, selected and arranged material which he supplied, the people's taste and sense of appropriateness and

practicability have slowly made the selection of the several score of tunes that are the abiding heritage, not of the American churches alone, but almost of the Church universal".

Of such tunes, Antioch is one -- dating from 1836 and adapted from Handel's Messiah to the buoyant lyric of Dr. Watts (inspired by Psalm XCVIII), Joy to the world! the Lord is come, while another is Naomi, an arrangement of a tune by H.G. Nägeli, for the pathetic, soulful outpouring of Anne Steele, epitomizing a life of sorrow and tragic suffering:

Father! whate'er of earthly bliss
  Thy sovereign will denies,
Accepted at thy throne of grace
  Let this petition rise:

"Give me a calm and thankful heart,
  From every murmur free;
The blessings of thy grace impart,
  And make me live to thee.

"Let the sweet hope that thou art mine
  My life and death attend;
Thy presence through my journey shine,
  And crown my journey's end."

During the closing year (1837) of the decade under consideration, Mason composed the tune Zerah, for stanzas of James Montgomery (1771-1854), layman-poet, whose hymns through their clarity of style and healthy religious tone rank him with Doddridge, Cowper and Newton -- and of whom it has been said that he diffused "the love of religion by the religion of love":

To us a Child of hope is born,
  To us a Son is given;
Him shall the tribes of earth obey,
  Him all the hosts of heaven.

His name shall be the Prince of Peace,
  For evermore adored;
The Wonderful, the Counseller,
  The great and mighty Lord!

His power, increasing, still shall spread;
  His reign no end shall know;
Justice shall guard His throne above,
  And peace abound below.

To us a Child of hope is born,
  To us a Son is given;
The Wonderful, the Counsellor,
  The mighty Lord of heaven.

All of these hymn-tunes, composed in accordance with the two principles above stated, were written in four-part harmony, chords other than the tonic, dominant and sub-dominant (with their inversions) appearing comparatively seldom; their melodies, simple like the harmony but mellifluous and readily managed as to interval and range, and confined for the most part to the diatonic scale, made immediate appeal, while the hymn-tunes as a whole in their purity, rhythmic strength, and unlabored modulation -- particularly noticeable in contrast to the ornate yet sleazy productions of preceding days, exhibited both dignity and grace. As they supplied the demand for better music occasioned by better singing, so they fulfilled the requirements set forth in Mason's Address of 1826 for an appropriate style of church music; and though they added no new form to music as a science, following as they did in the line of their European prototype, they inaugurated ~~none the less~~ nevertheless a new conception of music for use in the Protestant church of this country.

Admirably adapted in structure to their purpose and being the expression of a nature reverent and sincere, these hymn-tunes speedily became to adult and youth alike a potent motivation of religious feeling; being the expression furthermore of a nature bread in its human sympathy, and being more beautiful too than their predecessors, they aroused in the people a keen sense of encouragement and invigoration, a determination

to "fight the good fight", to "faint not nor fear". And this at a time when such were thrice welcome; for let us not forget that as they began to appear, the prevailing religious mood was one of dire hoplessness of obtaining salvation, of entire dependence upon the grace of God, and the sacrifice of Christ -- a mood evincing itself as a wistful yearning for Divine help. And these hymn-tunes in recognizing that mood suggested also its answer in the soul's confidence and joy.

Choir members and members of congregations, constantly increasing in numbers, through a feeling of attachment for their music now heartily participated in the singing thereof, and in as much as the music served as a vehicle for the hymns of worship, praise and thanksgiving, the people were thus led to a clear and ardent comprehension of the hymns themselves, of the significance and messages of the hymns.

Hearts were made glad; men and women, and children as well, rejoiced in the reassurance that, despite the distracting and all-too-absorbing theological discussion and controversy so pronounced and confusing at the time, there did exist after all a very close relationship between the individual and his God, independent of dogma or other humanly-imposed limitation; a relationship, simply yet bountifully made manifest by the life and lesson of Jesus Christ, a relationship, open to all, and of oneness with the living, eternal Father. As in their songs of worship the people revealed a realizing sense of all that this meant to them, no trace of hysteria or ebullient feverishness marred the demonstration of their religious glow; but with earnest yet balanced fervor they gave to their feelings, now joyous and happy, a spontaneous, natural self-expression. Self-expression, so essential a feature in the development not alone of music but of every worthy human activity whatsoever; expression, happily

destined to more and more assert its helpful, widening influence among men as the conception of theological tenets became more reasonable, as thought and knowledge expanded, and as the belief in a God of wrath gave way to the more ennobling, ineffably more welcome and vivifying belief in a God of infinite love.

Chapter XII

Part One

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Part One

Having thus far considered Mason's undertakings as relating more particularly to the improvement of music for the Church we now turn to another phase of his activities. For, as has been written:

> Mr. Mason's central idea was the promulgation and diffusion of improved musical knowledge by means of the introduction of the study of music in the public schools. His sagacious mind recognized that the most effective means and the most direct route to the building up of a general musical cultivation based upon sound musical knowledge and appreciation were to be attained by infusing upon true principles, a taste for musical cultivation into the education of the youth of the land. He foresaw that thus would be founded an influence that would in a few brief years afford a broad foundation for higher musical effort, upon which the natural and symmetrical growth of the art in America might be left safely to depend. Whatever of purely art ambition he himself may have entertained, he set aside for the accomplishment of a purpose of broader utility, and he thereafter devoted the labor of his life to the preparation of a musical soil in which for all the future there might be the germinating influence of true and healthy growth and progress.[1]

As early as the year 1826, it may be recalled, Mason had stated in his Boston lecture that "children must be taught music as they are taught to read -- until something of this kind is done, it is in vain to expect any permanent improvement. * * * * If music be not taught in childhood, much progress must not be expected afterwards."

Theory, to be sure, is one thing, practice another. But that Mason put into practical operation the theory advanced in his Boston lecture is made clear from the fact that the remarkable singing and

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1. W.S. B. Mathews, op. cit.

tonal balance of his church choir were due in large measure to his systematic instruction of children in music.

Wishing to augment the alto part and sensing the aptitude of children's voices for this part, it became his immediate object to train a class of boys and girls with such end in view. Teaching the children to read music he shortly thereafter equipped them for choir membership. And as an adjunct to his efforts in this direction he now prepared, upon the request of the Boston Sabbath School Union, the earliest of his several books designed particularly for the young, namely, the Juvenile Psalmist which appeared in 1829 -- the first Sunday School music book to be published in this country or, so far as he was aware, in any country.

At last, two hundred and more years subsequent to the earliest settlement of New England, it thus became clear that children could be taught music; that the capabilities of boys and girls of America in no wise differed in such respect, at least, from the capabilities of the boys and girls of other and older countries. Alas! as today we contemplate the fact how strange it seems that proof thereof needs ever to have been necessary. Yet such undeniably was the case, as history ruthlessly but irrefragably reveals.

In the seventh Annual Report, 1839, for instance of the Boston Academy of Music, may be found the following description of conditions characteristic of the period now under consideration:

> In the present state of public opinion upon the subject of education in music, it is not easy to convey to others an idea of the apathy which formerly existed in relation to it, or the doubts and distrust which its friends had to encounter. But there are those among us whose memories bear a faithful record of such difficulties at the outset of our enterprise. And we need only to trace a history of facts beginning

> eight years since to recall them to our minds. At that time, when a gentleman, now a professor of the Academy [Mr. Mason], proposed to give a public exhibition of the proficiency in music made by a class of about two hundred children who had received gratuitous instruction under his care, we well remember the coldness, not to say contempt, with which the proposition was received by individuals of intelligence, whose opinions upon subjects connected with education had weight with the public. Apparently it was regarded by them as scarcely within the range of possibility that the voices of children of a tender age could be so trained as to produce anything which deserved the name of music; and that, to bestow pains in teaching such, or an hour in listening to them, was but time and labor thrown away. Nor is it at all probable that the sentiments of the public at large, so far as any were entertained by them, were widely different. When on the evening appointed for the exhibition, we saw a large number of spectators, we could not but feel that they had assembled with mingled emotions, in which, if curiosity predominated, distrust and doubt were not without their share. But the results of that concert we shall never forget. To a few of the first songs the audience listened with wonder, perhaps not unmixed with fear lest the excellence of the performance which commenced so favorably might not be sustained to the end. But when, as each succeeding piece was sung, the confidence manifested by the young pupils in their own powers had communicated itself to the listeners, when to a precision and accuracy in time and tune which might have put to shame veteran choirs, there were added some of the more difficult graces of execution, the effect was electrical. Doubt and distrust were banished, and the audience gave themselves up to emotions of delight. A repetition of the concert was called for, accompanied with the warmest encomiums of the press, and was received with unabated interest. One error, that which denied the capacity of children for learning music, was removed.

The Boston Academy of Music (of which more is said, later on) was founded January 8, 1833. Its inauguration was the outcome of a suggestion by Mason to various leading citizens of Boston that an association be organized with a view to aiding in the promotion of musical education among the people at large -- an indispensable means thereto being the adoption of elementary vocal music as a subject of study in the common schools of the country.

Shortly prior, however, to the time referred to in the quotation just given, "an incident occurred," as W. S. B. Mathews has recorded,

"which introduced to Mr. Mason a new and powerful element of progress, and gave a somewhat different bent from that which he had contemplated, to the course of his effort. William C. Woodbridge[1], an American teacher of high repute as an earnest and successful educator, had been compelled to visit Europe for the restoration of health, shattered by too close application to his labors. He made use of the opportunities opened by this tour to make a study of European educational institutions, with the view of incorporating into the American common school system such elements of improvement as he found useful and practicable. While thus engaged in examining into the Pestalozzian system of education as practiced in Germany and Switzerland, he became especially impressed with the importance of music as an educational factor. In short, he became convinced by his observation there of the practicability and advantage, upon other than purely musical grounds, of a ~~of a~~ system, which Mr. Mason had at home already shaped out as the highest means to the end of musical progress.

"On returning home in December, 1829, Mr. Woodbridge brought over the ideas of Pfeiffer, Kübler and Nägeli on this system of singing instruction, and Mr. Mason was soon convinced, on testing the capabilities of the system, that it offered an admirable means to insure success for his cherished object of incorporating musical instruction in public school education. It cannot be said that he accepted this innovation upon the methods to which he had been accustomed spontaneously. His nature was not of that kind. While he was progressive he was also intelligently conservative. He had already attained phenominal success as a teacher."

Now it so happened that in August, of the year 1830, Mr. Woodbridge delivered a lecture before the American Institute of Instruction, at Boston, on the occasion of the Institute's initiatory meeting. Although originally not especially interested in vocal music, but having received while in Europe a vivid impression of the excellent results derivable from its study, Mr. Woodbridge chose as the subject of his lecture Vocal Music as a Branch of Education, ~~and~~ during the course of ~~his remarks~~ which he spoke as follows:

In the United States vocal music was usually regarded as

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1. William Channing Woodbridge (1794-1845), whose father, William Woodbridge (1755-1836), was the first Principal, or Preceptor, of Phillips Exeter Academy, was born at Medford, Massachusetts, and graduated from Yale College with the class of 1811. Though he studied for the ministry, he was never ordained. He became Principal of the Burlington Academy, of New Jersey, in 1812; a teacher at M. Gallaudet's Institution for the deaf and dumb at Hartford, Connecticut, in 1817. Well known as educator and geographer, he purchased in 1830 the American Journal of Education; renaming it American Annals of Education and Instruction, he continued as its editor and publisher until 1838.

2. At a convention of leading educators of the day held in Boston, 15 March, 1830, a committee was appointed to consider the formation of an association the aim of which should be to effect a change and betterment in the then sorry condition of popular education -- the inexperience and incompetence ~~of school~~ teachers in general; the unsuitable locations and inadequacy of school houses, with little or no regard for architectural beauty; lack of proper apparatus; resort to corporal punishment as a disciplinary means; the curriculum of studies in free common schools being virtually limited to the "three R's" with instruction consisting of memoriter recitations, and other unfavorable features. In response to the committee's widely-circulated call, issued through the press of ~~of~~ eleven or more states, upwards of three hundred sympathizers with the cause met at the State House, August 19-22, for discussion and definite action. The [illegible] of the inauguration of the American Institute of Instruction, destined to occupy an outstanding position among educational organizations of the country. ([illegible] Journal of Education, 1856, [illegible]; The Annals of the American Institute of Instruction, [illegible] Journal of Instruction for [illegible], [illegible], Conn. 1861; [illegible] Educational Statesman. The Macmillan Company, 1937.)

> one of the luxuries of education, until the establishment of Sunday Schools rendered it more general. . . The first point to be gained is to introduce a simple, rational method of instruction which would render it practicable . . and the second, to supply the species of music adapted to children, which would be simple, without being infantile, and elevated without becoming artificial or unintelligible. . . But another subject still remains to be accomplished, -- to awaken public interest, and inspire public confidence.[1]

He further states in the lecture that he knows not how he can better win his way to the indulgent feelings of his hearers than by requesting a juvenile choir to aid him by singing one of its simple melodies.

Forthwith, a class of boys that had been trained by Lowell Mason supplemented the speaker's remarks with song. Astonishment and delight moved the audience to a high degree of enthusiasm. And although Mr. Woodbridge had never pursued the study of music himself, he now proved to be ~~a worthy ally~~ supporter of Mason's ideas. Through his sympathetic allegiance many persons who might perhaps have remained indifferent became convinced of the possibility, also the desirability, of instructing the young in music -- in the elementary principles of singing and note-reading, of beating time, and maintaining an individual voice-part. The two men from now on labored shoulder to shoulder with a vim, each evincing a complete understanding of the other's beliefs and aspirations.

In the published Records of the American Institute of Instruction may be seen an Index - a long one - of the Lecturers and their Subjects. While quite out of the question to reproduce this here, the following resumé, listing a few of these may indicate the character of the work undertaken, as also that of those who pursued it:

Education and the manner in which it is to be obtained, by Francis Wayland, President of Brown University, and first President of the Institute; Modes of teaching Arithmetic, Warren Colburn, of "oral arithmetic" fame, author of

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1. The Introductory Discourse and Lectures, delivered in Boston, before the Convention of Teachers, and Friends of Education, assembled to form the American Institute of Instruction. Published under the direction of the Board of Censors. Boston. 1831. 8vo. pp. 350.(Hilliard, Gray, Little and Wilkins).

the widely known, highly successful First Lessons in Intellectual Arithmetic; Duties of Parents, Jacob Abbott; The Value of a good Teacher, William Ellery Channing, eminent Unitarian divine; Early Intellectual Education, A. Bronson Alcott, educational reformer, founder of Temple School, remarkable for the novelty of its methods; Instruction in History, Elizabeth P. Peabody, active in introducing the kindergarten system into the United States; On Inspiring a Taste for English Literature, Ralph Waldo Emerson; Education, Horace Mann, reformer of American free public school system; On Classical Learning, Cornelius C. Felton, President, later on, of Harvard University; Obligation of towns to Elevate the character of Public Schools, Henry Barnard, educational pioneer, founder and editor for three decades of American Journal of Education; Mode of Teaching Vocal Music in Classes after the Method of Pestalozzi, Lowell Mason; Importance of the Natural Sciences, Asa Gray, leading American botanist of his time, author of the universally prized Manual and matchless series of text-books; Courtesy, or School Deportment, Gideon F. Thayer, founder of Chauncey Hall School, author and ever-ready advocate of educational progress; The true Method of Teaching Geography, A. Guyot,distinguished geographer and geologist; Declamation, William Russell, author, teacher, a foremost elocutionist of his day; Physical Education, John Collins Warren, eminent American surgeon, founder and editor of the Boston Medical and Surgical Journal; The Education of the Propensities, W. B. Fowle, founder of the Monitorial School for Girls, bearing his name; Moral Influences of Physical Sciences, John Pierpont, Unitarian clergyman, poet, abolitionist; The Education of the Laboring Classes, Theodore Parker, scholarly preacher, author, reformer; The Best Method of Teaching the Living Languages, George Ticknor, historian, literary critic, Harvard College professor of modern languages; The Monitorial System, Henry K. Oliver, Principal of the English High School and founder of a private academy, a man of many interests and achievements; Development of the Mental Faculties and the Teaching of Geography, James Gordon Carter, author and teacher, whose pratical and philosophically sound views paved the way to the professional training of teachers of free schools -- a ne plus ultra factor in successfully promoting the cause of popular education.

Duly incorporated in 1831 by an act of the Massachusetts legislature, the Institute was granted -- four years later and largely through the efforts of James G. Carter, the writer of the act -- an appropriation by the legislature of three hundred dollars per annum for five successive years. Renewed again and again as time went on this appropriation aided greatly in maintaining the continuance and expanding the usefulness of the organization. In short, for a period of seventy-eight years the American Institute of Instruction exerted a notably beneficial influence upon ways and means of popular education. Its annual meetings were held in numerous principle centres, sessions

throughout the day being devoted to reports, lectures, and forum-like discussions of the points raised. Hundreds of educational protagonists, teachers, and school officers annually attended, the evening sessions being thrown open to parents as well. So constructively vital was the influence thus exerted, that Horace Mann, when Secretary of the Massachusetts State Board of Education some years later, incorporated in his Tenth Annual Report, 1846, these words:

> The Institute may justly be considered the source of all the improvements in education which have since been made in New England and the other Northern States; and its influence is slowly diffusing itself through the uncongenial regions of the South.

Thus, from the outset and for three quarters of a century the Institute stood for progress in education, cordially encouraging every forward movement, never thwarting one. At its yearly meetings, of three or more days, the number of lectures given averaged above ten per annum, the widely diversified topics being assigned to the invited speakers by a Committee of Arrangements. At the inaugural meeting, 1830, for instance, the lecturers numbered fourteen, of whom one, as we have seen, was William C. Woodbridge. Interest in the subject-matter of his lecture, and no less in the song-illustrations of the children, went on unabatedly, -- commendatory articles appearing in the press reflecting alike the favorable impression made and a general desire for further amplification of the subject. Thus it came about that Lowell Mason gladly accepted the Committee's invitation to deliver an address before the Institute at his earliest opportunity.

To the Juvenile Choir of boys, who by their singing had so moved the audience on the occasion of Mr. Woodbridge's lecture, Mason now added a corresponding number of girls, and this enlarged, well-balanced group he soon presented in public concerts. As a means of furthering the sympathetic interest of the considerable portions of the people who heard them, these concerts proved eminently successful; and since Mason's conducting of the concerts was entirely without monetary compensation, the proceeds resulting therefrom reached a worthwhile figure. These proceeds were at once apportioned among various chari-

table institutions.

Notwithstanding the success which Mason, as a teacher, had previously achieved, "so marked as to be almost phenomenal," writes Theodore F. Seward,[1] the more he experimented with and scrutinized the Inductive Method of instruction, based on the Pestalozzian system (to which Woodbridge had referred in his Institute lecture and introduced to his friend), namely, the songs of Nägeli and the treatise by M. T. Pfeiffer and Nägeli (published at Leipsig, 1810, under the title Gesangbildungslehre nach Pestalozzischen Grundsätzen), the more favorably impressed was he by the common sense of its principles; and on having become convinced of its indisputable merits he left no stone unturned to bring about its general adoption. Believing the Pestalozzian method to be the natural manner of teaching, he eagerly strove to replace the old, or then universal plan of starting a pupil off with a complete tune and correcting mistakes as such occurred, with the more logical plan, the plan in short of building up rather than patching up, to wit, the Inductive method.

Briefly, the main points of the Method, as applied to the teaching of vocal music are these:

1. Teach sounds prior to signs; lead the pupil to sing before teaching him the names of the tones he sings, or the significance of the notes representing those tones.
2. Lead the pupil to observe (through hearing) and to execute or imitate differences in sounds, rather than explain these differences to the pupil, -- and so render him active rather than passive.
3. Teach one musical element at a time -- Rhythm, Melody, Expression -- instead of attempting all three at the same time, or expecting the pupil to understand all three at once.
4. Lead the pupil to master each step through practice, one step at a time, before passing to the next.
5. Explain to the pupil the principles involved after, not before, practice; as an induction, that is, from the practice. (Here is the pith of the Inductive Method).

While doubtless the system of instruction, based on the principles here given, owes its early impetus to the Swiss educational reformer and chief

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1. Op. cit.

protagonist of modern pedagogy, Johann Heinrich Pestalozzi (1746-1827), whose underlying motive as he himself expressed it was to "psychologize education," it is nevertheless to certain of his followers -- Michael Trangott Pfeiffer (1771-1850) and Johann Georg Nägeli (1775-1836) -- to whom credit is due for the development and issuance of the above-mentioned treatise (employing, to be sure, the Pestalozzian principles) on elementary instruction in vocal music. Credit is likewise due to various others as well -- notably Kübler, Krusi, Fellenberg, Gersbach -- who, as the result of their labors and experience in teaching, published material in advance even of that contained in the treatise of Pfeiffer and Nägeli.

Such, then, were the works brought to this country by Woodbridge and handed by him to Lowell Mason, to whom he remarked: "If you will call together a class I will translate and write out each lesson for you as you want it, and you can try the method; it will take about twenty-four evenings." The class was soon assembled, its place of meeting being the large lecture room of Park Street Church, Boston. Apropos of the attending circumstances therewith, the late George F. Root, Mus. D., in The Story of a Musical Life, writes:

> " Dr. Mason has often described how he took Mr. Woodbridge's translation in one hand and his pointer in the other, and developed, as well as he could, what was afterward embodied in the Teacher's Manual of the Boston Academy of Music, as the Pestalozzian method of teaching vocal music in classes. The class was composed largely of prominent people of the city who were interested in musical education, and all were greatly delighted with the new way.
>
> That was undoubtedly the first class of its kind ever taught in the English speaking world. . . . Speaking to Dr. Mason once about this remarkable class, I asked him what those ladies and gentlemen paid for that course of twenty-four lessons. 'Oh, they arranged that among themselves,' he replied. 'They decided that five dollars apiece would be about right.' And how many were there in the Class? He smiled as he answered: 'About five hundred.'"

With the material received from Mr. Woodbridge as a basis Mason then proceeded to evole a practical yet simple system of instruction -- being to a certain extent a translation of Kübler's work -- in which he included,

together with suggestions from English and other publications, various points arising from his own experience.

And not only did Mason's system of instruction serve as the foundation of his own future career as a teacher, as the ground-work of his forthcoming book (Manual of the Boston Academy of Music, for instruction in the elements of Vocal Music, on the system of Pestalozzi. 1834.), and as the means largely of winning success for the project of including music-study in the public schools, but it remains to this day a model, in conformity with the essential features of which instruction in public school vocal music may be most intelligently and effectually carried on. True, during the years that have elapsed since the book first appeared, changes have occurred as regards details of materials and practice -- changes that are in closer accord with the aims and principles -- yet the Manual stands nevertheless as the earliest systemization (in America) of modern educational principles as applied to the teaching of music.

As a further means of enlisting the public's attention and of quickening its incipient interest -- in addition to the children's public concerts, and as a stimulus to the young singers, as well -- now it was that Mason prepared, in collaboration with E. Ives, Jr.,[1] the Juvenile Lyre: or Hymns and Songs,

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1. Elam Ives, Jr. (1802-64), a friend of William C. Woodbridge, was a teacher of vocal music at Hartford, Conn. In 1830 Ives, to whom Woodbridge had explained the principles of Pestalozzianism, made use of the data already mentioned with his pupils. His efforts being but tentative, the data were transferred to Mason.

Religious, Moral, and Cheerful, set to appropriate Music. For the use of Primary and Common Schools.[1] This book, bearing the copyright date of February 1, 1831, but appearing late in 1830, was the first children's school song book containing secular music to be published in this country.

In the Preface of the Juvenile Lyre are stated the compilers' reasons for its issuance; and as the Preface is illuminating too regarding the then unintelligent attitude of the public concerning the question of vocal instruction, one or more paragraphs anent these points are given verbatim:

> It has been almost universally believed, that Providence has distributed the peculiar powers necessary for the successful cultivation of the art of singing, with a hand so very unequal, that the few, who are favored, become musicians without difficulty, and almost without instruction or effort, while to the vast majority the attainment of any valuable degree of musical skill is almost entirely hopeless. In this supposed decision of Providence, mankind have generally acquiesced, and have allowed this art to remain sloely in the possession of the few, not because they have regarded it as of little value, but because they have considered its attainment imoracticable.
>
> A change is, however, very rapidly taking place, upon this subject, in the public mind. Proofs of the very general, if not **universal, power to understand the distinctions of musical sound, and to control, in accordance with them, the modulations of the voice, are multiplying. The number of the young who receive instruction, and make successful progress in this art, is rapidly increasing; and as the hope arises that this acquisition may be made by all, it is viewed with more attention, and its various advantages** are more and more highly appreciated.
>
> It has been justly observed that the ballads of a nation have more influence than its laws; and in a country where the laws and the government are based upon the character of the people, it becomes of inconceivable importance that every avenue to the conscience and to the heart be guided by virtue and piety. It is with the hope of contributing to

Solely

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1. Several texts of the Juvenile Lyre, for which Mason composed music, were by Samuel Francis Smith (1808-95), destined to fame as the author of My country, 'tis of thee; other texts, among them Mary had a little lamb, were by Mrs. Sarah J. Buell Hale (1788-1879), originally appearing in her Poems for our Children (1830) -- the writing of which was the outcome of a suggestion by her friend, Lowell Mason. (See The Lady of Godey's, Chapter XVll, by Ruth E. Finley. (J. B. Lippincott Company, Philadelphia and London. 1931).

> this result, that these songs are given to the public. A large portion of them are translated from works which were collected by the Rev. William C. Woodbridge, during a recent visit to Germany, and placed by him in the hands of the Editors, with the hope of rendering them useful to the children and youth of this country.
>
> They have peculiar claims to confidence, on the ground that they are derived from collections formed with great care, by individuals familiar with the wants and feelings of children; and have been found by experience admirably adapted to cultivate the powers, elevate the taste, improve the character, and cheer and animate the hearts of whole communities of children. They have also received the sanction of the public guardians of education in many parts of Europe, and form a part of that course of instruction which is deemed indispensable to a well organized school. Most of them have been translated by Mr. S. F. Smith, in such a manner as to preserve the music as originally written. The same gentleman has also furnished several very beautiful original songs. A number have been taken from an interesting little volume of Poems for children, by Mrs. Sarah J. Hale, and a few from other sources.
>
> It will be seen that some of the songs are intended to be mere expressions of childish pleasure; others, descriptions of the warmest and best feelings of the heart; and others still associate moral and religious instruction with the objects we see, and the common events we witness; and thus serve to lead the child "through nature up to nature's God." Could we put such songs into the mouths of the numerous children of our country, who does not perceive the happy influence which would be exerted upon the feelings and manners and morals of the rising generation, on whose character the future destiny of the country depends?

Hearty was the welcome accorded the book, and enthusiastic the reaction to the stimulating appeal of its novel, simple songs. Here at last was a treasure-trove for young and old alike. To the child, hitherto musically starved through lack of intelligible songs, the delights of self-expression through music now became possible, while to the average adult, here in America, music's potentially beneficial effects and pleasures were made manifest as seldom if ever before.

Augmenting, also, the favorable impression produced by the concerts upon the public, the Juvenile Lyre wherever it circulated -- and its circulation was by no means inconsiderable -- played a telling part in kindling general interest as to the subject of musical education for the young.

[illegible]

[illegible]

[illegible]

Chapter XII

Part Two

Having by this time exposed the fallacy of the then current but indefensible notion of "only here and there a musical ear," Mason straightway laid plans for a demonstration of juvenile singing which in its significance should surpass any such exhibition previously given, and in this all of his classes should be represented. The date of the demonstration -- to be held under the auspices of the Boston Sabbath School Union (as had been a similar exhibition at Park Street Church the year before) and in celebration of the fifty-fifth anniversary of American independence -- was set for the following Fourth of July, 1831, then four month or so distant.

Meantime, rehearsals in preparation for the event were held weekly in the basement vestry of the Bowdoin Street (Dr. Lyman Beecher's) Church. To this place, some months previously, Mason's school for the gratuitous vocal instruction of children had been removed from the Park Street Church, and here Mason met each Saturday afternoon any and all desirous of music-study; here he drilled his already famous choir of adults, and here too he first applied the principles of Pestalozzianism to his teaching. "The humble [illegible] room is worth remembering," one has written, "as the birthplace of American popular musical instruction."[1]

Among the songs under rehearsal for the forthcoming demonstration

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1. See Article by James C. Johnson, a former pupil of Lowell Mason and later a co-worker with him, in The Bostonian for March, 1895, p. 686: The Introduction of the Study of Music into the Public Schools of Boston and of America.

was Samuel Francis Smith's patriotic hymn America -- the story concerning the writing of which and of its first public hearing, as told by its author in the closing year of his life, is as follows:

> "At that time," recounts Dr. Smith, "I was a student in the Theological Seminary at Andover. One day Mr. Mason brought me a whole mass of his books, some bound and some in pamphlet form, and said, in his simple and childlike way, 'There, Mr. Woodbridge has brought me these books. I don't know what is in them. I can't read German but you can. I wish you would look them over as you find time, and if you fall in with anything I can use, any hymns or songs for the children, I wish you would translate them into English poetry; or, if you prefer, compose hymns or songs of your own, of the same metre and accent with the German, so that I can use them.' I accepted the trust not unwillingly, as an agreeable recreation from graver studies, and from time to time gave him the results of my efforts. Thus he was furnished with several hymns for the Spiritual Songs, which he was issuing in numbers; also for the Juvenile Lyre, the first book of children's music ever published in this country, in which most of the songs were my own translations from Nägeli and other German composers.[1]
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> "One dismal day in February, 1832[2], about half an hour before

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1. ~~See~~, The Outlook (N. Y.), November 23, 1895.
2. The year, I believe, was 1831, and not 1832. My reasons are as follows:
   It was customary at the time to distribute among the audiences attending celebrations of Independence Day, held at Park Street Church, printed forms, or programs, of the exercises. Among the Lowell Mason Papers, now in my possession, are copies of programs for the such occasions, and each of these is for the year 1829, when William Lloyd Garrison (1805-79) delivered his first Boston anti-slavery Address. Among the audience which filled the spacious Sunday-school room of the Church were John Greenleaf Whittier, William Goodell, editor of the Emancipator, and the Rev. John Pierpont -- the latter's stirring hymn, Lift Thy pure dews and rains, being sung, as it was indeed at many a subsequent anti-slavery meeting.
   The other program, for the year 1831, is here reproduced and shows that America was sung at that time. Again, the Rev. Edwin M. Long, in his Illustrated History of Hymns and their Authors (1887), states, under the caption Origin of My country, 'tis of thee, the following: "In answer to some inquiries concerning the composition of the hymn, he [Dr. Smith] says": "One day, I think in the month of February, 1831, or '32," etc. Thirdly, The Musical America (N. Y.) for July 4, 1914, in writing of a letter by Dr. Smith which had been put up for sale at the Anderson Art Galleries, New York City, quotes from the letter this sentence: "It, the hymn, was first sung * * * * in 1832 or 1833". The quotations from The Outlook and the New England Magazine, in the body of our text, are from Articles written by Dr. Smith when over eighty years old. It surely is not to be wondered at if his memory was then uncertain, and apparently he retained no definite data giving the exact year. (H.L.M.)

Reproduction of the original broadside
of the hymn

AMERICA

(to appear on page opposite
page 182)

The third stanza, as here given, has been omitted
in subsequent publications.

> sunset, I was turning over the leaves of one of the music books, when my eyes rested on the tune which is now known as 'America'. I liked the spirited movement of it, not knowing it, at the time to be 'God Save the King'. I glanced at the German words and saw that they were patriotic, and instantly felt the impulse to write a patriotic hymn of my own, adapted to the tune. Picking up a scrap of waste paper which lay near me, I wrote at once, probably within half an hour, the hymn 'America', as it is now known everywhere. The whole hymn stands to-day as it stood on the bit of waste paper, five or six inches long and two and a half wide."

As Dr. Smith has elsewhere explained (see the New England Magazine for January, 1895) the hymn was soon forgotten by him, "but recalled to my memory by finding that Mr. Mason had made it a part of the programme of his children's Fourth of July celebration on the following anniversary, 1832 [1831], in Park Street Church. It was under the inspiration communicated by Mr. Mason that I also wrote the hymn '<u>The morning light is breaking</u>,' '<u>The Prince of salvation in triumph is riding</u>,' the German motet, '<u>Horn of Zion's glory</u>,' '<u>Sister, thou wast mild and lovely</u>,' and many others."

Not infrequently did the two men collaborate in this manner, Mason supplying musical settings for verses sent him by Smith -- a custom the former enjoyed, indeed, with many another writer as well.

But imagine the emotions of the author, taken completely by surprise as he was, and the emotions too of the audience that filled the church, as in unison the unprecedented chorus of ~~two hundred~~ children's voices sang out the lines:

> My country, 'tis of thee,
> Sweet land of liberty,
> Of thee I sing;
> Land where my fathers died,
> Land of the pilgrims' pride,
> From every mountain side
> Let freedom ring!

Interesting and stirring accounts of the hymn's subsequent history are many: of how it soon made its way into district school and Sunday School, into the hymnals of various denominations (the first of these being Mason's The Choir, first edition, 1832), on battle field, camp ground and in hospital; and of how when Americans gather throughout the world to celebrate the day marking their country's independence they sing this song of patriotism, this "joyful paean of thanksgiving and pledge of infinite promise","with its last and prayerful stanza:

Our fathers' God, to Thee,
Author of liberty,
  To Thee we sing;
Long may our land be bright
With freedom's holy light;
Protect us by Thy might,
  Great God, our King.

Although never officially adopted as a National Anthem, America has been generally regarded as such for a century and more. "The people took it into their hearts","as its author once remarked in referring to the hymn's early history; and so likewise have the people of successive generations, -- thus squaring fact with ~~the~~ a prophetic note of tribute,-- the Tribute[1] of a Harvard College classmate, Dr. Oliver Wendell Holmes, and a long-time friend:

Samuel F. Smith,
Author of America.

While through the land the strains resound,
What added fame can love impart
To him who touched the string that found
Its echo in a nation's heart?

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1. In The Christian Register, of July 12, 1917, appears the following note: "The manuscript of this poem, the existence of which was unknown, was found recently among the papers of a relative of Samuel F. Smith."

[illegible]
[illegible]
[illegible] in fair Freedom's climbing arch
He shed the light of hallowed song.

Full many a poet's labored lines
A century's creeping waves will hide,
The verse a people's love enshrines
Stands like a rock that breasts the tide.

Time wrecks the proudest piles we raise,
The towers, the domes, the temples fall,
The fortress crumbles and decays,
One breath of song outlasts them all.

The spirited singing of the more than two hundred children contributed its quota to the impressiveness of the celebration. News thereof rapidly spread, with the result that ere long many persons, although not present themselves, became as convinced as was the great audience of the occasion, that children could be taught to sing, and that it was distinctly to their advantage furthermore to be so taught.

An event, indicative of the possibility at least of ultimate success for the project uppermost in Mason's mind, now shortly took place. In December, 1831, as is related in a "Historical Sketch" forming a portion of the Annual Report of the School Committee of the City of Boston, for 1858, an ably-drawn report[1] was presented to the Primary School Board (which ~~at that time~~ in those days acted independently of the School Committee) by G. H. Snelling, Chairman of a Special Committee appointed for the purpose and "to whom was referred the subject of the introduction of instruction in Vocal Music into the Primary Schools." This report, unequivocally favorable to the adoption of music as a regular study, closed with the following resolution:

> Resolved, That one school from each district be selected for the introduction of systematic instruction in vocal music, under the direction of a committee to consist of one from each district and two from the standing committee.

Here, then, was an encouraging step forward. Only after heated discussion, however, strong opposition, and more than a month's delay, was the report accepted and its recommendations adopted, as of 17 January, 1832. And yet, even despite its acceptance, implacable seemed the Fates, and far from propitious -- [illegible]

[illegible]

trial, and that the Report of the special committee failed of its intended effect.

Nothing daunted but incited rather to further effort, Mason unswervingly carried

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1. The original draft of this Report, in longhand, has recently (9 June, 1938) come into the present writer's possession. It is transcribed verbatim as Appendix B.
2. George Henry Snelling (1801-1882), practiced through many years the profession of law at Boston, the city of his birth. At the time of his death he was the second oldest surviving graduate of Harvard College, Class of 1819, for which he had prepared at the Boston Public Latin School. He enjoyed the somewhat unique distinction of having obtained an honorary degree of A. B. from Yale [illegible] this A.B. [illegible] several years of the Boston Primary School Board, he likewise served as one of the ten Counsellors of the Boston Academy of Music during the pentab following its inauguration in 1833.
   [illegible] in behalf of introducing musical instruction into the public schools, Snelling, a stanch believer in Mason's ideas, incorporated various of these in the Special Committee's Report, of which he chiefly was the writer.

on the courses of instruction with his various classes of children, ranging in ages from six years upwards. So successful were these efforts -- and let us not forget the invigorating cooperation of the teacher's earnest and devoted young pupils -- that five months later the outcome was hailed with enthusiasm by a large audience on the occasion of a Juvenile Concert, 13 June, 1832. The impression made by the excellent singing of the children, renewing and amplifying the effect produced at the Fourth of July celebrations of 1830 and 1831, was recorded in a Boston contemporary weekly publication, The Juvenile Rambler, of 20 June, 1832, in these words:

> On Wednesday evening last [i.e. June 13] a Juvenile Concert was given in Rev. Dr. Beecher's church in Boston, under the direction of Mr. Lowell Mason. More than twenty excellent pieces of music were performed, wholly by children, many of whom were not more than six or seven years of age. Their number was from one to two hundred, of both sexes. All were neatly dressed, and appeared with cheerful countenances and melodious voices. They had been under the instruction of Mr. Mason, twice a week for about a year. Their manner, government of voice, correct time, exact and distinct accent, joined to the kindness, humanity, and piety of the sentiments, had a most happy effect upon the feelings of the audience, who could scarcely be dissuaded from expressing their applause by loud cheers.
>
> The pieces were some of them of German and Swiss origin; others were composed by Mr. Mason. The exercises lasted about an hour and a half; during which Mr. Wm. C. Woodbridge delivered a short address on the importance of having all the children in this country learn to sing, like those of Switzerland and Germany; and the facility with which it may be accomplished.
>
> About 1000 spectators attended. The tickets were 50 cents each, 25 for children, and the profits were devoted to the support of infant schools in the city.

In compliance with a popular request, the Concert was repeated one week later, as stated in a second notice in The Juvenile Rambler:

> We are happy to learn that the Juvenile Concert above mentioned will be repeated under the direction of Mr. Mason, at Dr. Beecher's church in Bowdoin Street, this evening (Wednesday) at 8 o'clock. Many were unable to obtain seats on the first evening; and the number of disappointed this evening will probably be greater. The price of tickets, the same as before.

Thus as a means of stimulating public interest and of extending public confidence and influence, the assistance of Mason's Juvenile Choir and Class

Members -- for which he was ever grateful -- proved a potent factor in winning supporters of the cause he championed.

At this juncture, a favorable opportunity arose for Mason to deliver the lecture before the American Institute of Instruction, as agreed upon, it will be recalled, as soon as conditions permitted. In August, 1832, then, he appeared at the Institute's third annual meeting as one of the sixteen lecturers comprising the roster for that year. The subject assigned him by the Committee of Arrangements was his Mode of Teaching Vocal Music in Classes after the Method of Pestalozzi. This he explained at some length referring in the course of his remarks to certain passages in the Preface of the then recently published Juvenile Lyre, stressing the facts that the erroneous impression as to an inability of children to sing was fortunately undergoing a marked change, and that "the number of the young who receive instruction, and make successful progress in this art, is rapidly increasing." As a welcome verification of his statements, his young friends of the children's choir sang a number of songs from the Juvenile Lyre which they had recently learned -- Charming little valley,[1] O, come to the garden, Little cooling meadow spring, and others. Once again, as on the occasion of the Woodbridge lecture, the audience responded enthusiastically, delight mingling with surprise as the fresh, euphonious voices joyously and accurately met the call; but at the children's ready replies to questions put them as to music's fundamentals -- melody, rhythm, tempo, for instance, scales and keys -- the captivated listeners evinced utter

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1. To Lowell Mason, Charming little valley, with its H. G. Nägeli melody, was one of the most beautiful of his many children's songs. In his later book, The Hallelujah (1854), he writes of this: "Try it, ye sons and daughters of song; let it be oft repeated, until the true idea is brought out in your soul, until every unhallowed and turbulent passion is conquered, and peace and quietness reign within, until you know in your hearts the meaning of those beautiful words of the Psalmist, 'Thy gentleness hath made me great.'"

amazement, while on motion of Vice-President Carter a vote was unanimously passed "that the thanks of the Institute be returned to Lowell Mason, for his interesting lecture on and illustrations in Vocal Music."[1]

Gladdened by the encouraging reaction thus far manifested by the public, as by that of the American Institute of Instruction and other societies, but believing that only the most cogent influence obtainable would prove convincing to the still hesitant members of the School Committee, Mason now formulated a plan to secure for the movement the advocacy of a well-ordered, competent organization. Assured of the active cooperation of William Channing Woodbridge, George H. Snelling, Jacob Abbott, George James Webb, Samuel Atkins Eliot, Julius A. Palmer and other friends, who for a considerable time had evinced pronounced interest in his undertakings, he would have welcomed at this point the assistance also of the Handel and Haydn Society, whose president and chorus director he had been since 1827. But its Board of Governors, maintaining that the activity of the Society should be in the interests of classical rather than elementary music, refrained from taking any action in the matter whatsoever. Thereupon, in 1832, Mason definitely retired from ~~the presidency~~ a twofold office with the Society, that he might to a fuller extent apply both time and attention to the purpose he considered all-important (he had declined re-election in 1831 but his declination had gone unheeded).

And so it was that he now proposed to a group of prominent citizens his plan for organizing a distinct association -- an outstanding object of which should be the addition of music-study to the public school curriculum.

The cordial response and the earnestness with which his proposal was met

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1. As recorded in the Journal of Proceedings of the American Institute. Boston. Carter, Hendee and Co. 1833.

[illegible]

[illegible] — the [illegible] [illegible] [illegible]

~~NOTE: The representation of the silver pitcher which is to be printed in the text, either immediately following paragraph one on page 183, or else on the page opposite p. 183. [illegible]~~

The Silver Pitcher, here represented, bears the following inscription:

Presented by the Juvenile Choir
to
[illegible]
their much respected & beloved
[illegible]
Boston, Jan'y 1st, 1833

was held by them in high esteem, being elected to office, for the years 1830 and 1831, in the American Institute of Instruction,[1] a Trustee in 1834 of Phillips Exeter Academy, etc., etc.

Possessed of an uncommon talent for teaching and governing the young, Abbott appealed to their sense of honor, to the conscience of his pupils, rather than to their fears. He aimed at all times to quicken the interests of his students in plans conceived for their welfare, delegating power to them as freely as might be, thus rendering his school in large measure a self-governing body. He diligently encouraged his pupils to realize the importance of the part they themselves played in the working-out of his plans to success or failure.

"I have known men as fond of children as my father", writes his son, the late Rev. Lyman Abbott, in his Silhouettes of my Contemporaries, "but I have never known a man who had for them such respect. In a true sense, it might be said that he treated children as his equals, not through any device or from any scheme, but spontaneously and naturally. He trusted the judgment of children, took counsel with them, and in all matters which concerned them and their world was greatly influenced by their judgments. * * * He threw responsibility upon them, great responsibility, and they realized it."

Though Abbott issued but few school-injunctions, he required unhesitating, strict compliance with the few he did issue; and though he abolished petty restrictions and narrowing regulations, abandoning birch rod and hickory ferule as symbols of school-room discipline, he made clear

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1. See p. 108, American Annals of Education and Instruction, Vol. 1, No. II, September, 1830.

to his pupils the importance of unquestioned obedience; while as for authority, which of course there must be -- supreme, final, and centring in the teacher -- it should be an authority, he believed, "secured and maintained as far as possible by moral measures."

"I have known children to disobey him", adds his son, "but I never knew one to rebel against him. I do not know what would have happened in case of a rebellion. I think no child ever thought of it as possible. I never knew him to strike a blow."

In 1834 Jacob Abbott's The Teacher was published. In the words of its Preface the book "is intended to detail, in a familiar and practical manner, a system of arrangements for the organization and management of a school, based on the employment, so far as is practicable, of Moral Measures, as a means of effecting the objects in view. Its design is, not to bring forward new theories or new plans, but to develop and explain, and to carry out to their practical application such principles as, among all skillful and experienced teachers, are generally admitted and acted upon. Of course it is not designed for the skillful and experienced themselves, but it is intended to embody what they already know, and to present it in a practical form for the use of those who are beginning the work, and who wish to avail themselves of the experience which others have acquired."

The germ in which the book found its source was a descriptive pamphlet of the School, a copy being presented to each new pupil on the day of enrollment. Indeed, a pupil's first duty was to read the description with care, that the methods of the institution might be thoroughly understood.

Under the caption The Mount Vernon School the pamphlet forms a chapter of The Teacher, as finally published.

From the book's three hundred and fifty or more pages we cite a single passage -- though typical it is of many. Would that throughout the intervening years the purport of even this passage alone had been universally heeded!

> Never get out of patience with dullness. Perhaps I ought to say, never get out of patience with anything. That would be the wisest rule. But above all things, remember that dullness and stupidity, and you will certainly find them in every school, are the very last things to get out of patience with. If the Creator has so formed the mind of a boy, that he must go through life slowly and with difficulty, impeded by obstructions which others do not feel, and depressed by discouragements which others do not know, his lot is surely hard enough, without having you to add to the trials and sufferings, which sarcasm and reproach from you, can heap upon him. Look over your schoolroom therefore, and wherever you find one, whom you perceive the Creator to have endowed with less intellectual power than others, fix your eye upon him with an expression of kindness and sympathy. Such a boy will have suffering enough from the selfish tyranny of his companions; he ought to find in you, a protector and friend.

Of the various measures employed by Abbott, several, owing to their well-tested efficacy, have for years formed a part of our general educational system. As in his practice he humanized the relationship between pupil and teacher, so he dignified childhood -- thereby ennobling the profession which he followed.

And yet, more especially, as author it was, that Abbott became widely known, and his name a household word; the fascination of his spontaneous style -- clear, winning, picturesque -- leading thousands upon thousands, both young and old, to read and to re-read his Rollo Books, the Franconia Stories, the Marco Paul Series and many another tale of his facile creation. Imbued with touches of ingenuous humor, instructive historical event and friendly interest, his entertaining stories carried to numberless souls their messages of good-will, moral

incentive, and practicality. They appeared at a time, too, when the young were woefully belittled; when in keeping with the postulate of a deep-rooted but relentless philosophy it was all-too-commonly believed that the instincts of childhood should be suppressed -- those very instincts the development of which a saner, more palatable philosophy posits as nature's means for the preservation of the individual,-- and hence of the race!

A second member of the group was the Rev. David Greene (1791-1866), well-known and highly esteemed in the religious and educational life of his time. Graduating from Yale with the class of 1821, Greene spent the following year in teaching at a private school for young ladies, in Boston. He then ~~He then~~ studied for the Congregational ministry, at the Andover Theological Seminary;, although prior to taking a pulpit he was prevailed upon to accept the Principalship of Amherst Academy. Toward the close of 1826 he became one of two Assistants to the Corresponding Secretary of the American Board of Commissioners for Foreign Missions -- thus being closely associated with Jeremiah Evarts (1781-1831), Corresponding Secretary at the time and distinguished for the notable part he took in the movement to obtain justice for Indian tribes. As a consequence, Greene now traveled extensively, covering some six thousand miles and visiting no less than thirty missions. Meanwhile, moreover, he served for years as Editor of the Missionary Herald, and in 1832, upon the death of Mr. Evarts, ~~he himself~~ Greene became Secretary of the American Board.

1831, collaborating with Lowell Mason, he participated in the compilation of a somewhat unique hymnal, the Church Psalmody. The book's uniqueness lay in the unusual care exercised as to the selection of hymns -- that each might be in every respect appropriate and pertinent to its special purpose. Two years later a separate edition of the book entitled the Manual of Psalmody was issued, a variant of the original and embodying certain alterations designed particularly for the Baptist denomination. Inasmuch as the Church Psalmody contained upwards of seven hundred hymns as well as a goodly number of Psalms, and reached a distribution of over one hundred and fifty thousand copies, it constituted an important contribution to the hymnody of the period. As a result it won the auspicious approval of the Pastoral Association of Massachusetts. Thus Greene's influence, helpfully constructive, was widely felt; and to the cause of the Academy, commensurately advantageous.

A third member was the Hon. Julius A. Palmer[1] (1802-72), brother of the Rev. Ray Palmer, D.D., author of several of the church's most cherished hymns.

"Deacon" Palmer (as he was generally and justly called), prominent as merchant and financier, certainly proved the truth of the adage that the busier a man is the more time he seems to have. For in addition to his close attention to matters of business -- being a partner in a leading Boston firm -- he was active in both the religious and the civic life of his city and state. "He bore a part", explains the Congregational Quarterly for January, 1872, "in the government of the city at one time, and was repeatedly elected to the legislature of the State, first to

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1. It was at Palmer's suggestion that the Committee (of which he was the leading member, and referred to on p. ~~136~~) invited Lowell Mason, in 1827, to remove from Savannah to Boston.

the house of representatives and afterward to the senate. He was connected with the administration of various charitable institutions. Such was his reputation for integrity and wisdom that many trusts were urged upon him, and accepted and faithfully discharged. From the time when he united with the church in 1822, to the final failure of his health, his Christian life was calmly and steadily progressive and fruitful in well-doing. Serious in spirit and firm in purpose, he was yet habitually cheerful, and rarely, if ever, lost, under any momentary impulse, the power of acting according to his deliberate judgment. He thus won the confidence of others, and most entirely that of those who knew him best."

A fourth member of the group was the able, ~~refined~~ musician, George James Webb (1803-87), who, though of English birth and originally intended for the Church, had recently through a change in plans ~~recently~~ come to the United States, settling at Boston, -- the city which for two score years thenceforth was to be his home. As teacher of the voice and the pianoforte; as organist of two prominent Boston churches -- the Old South and Saint Paul's (now Cathedral); as conductor-president of the Handel and Haydn Society from 1838 to 1841, and director in 1843 of the Boston Academy's Orchestra (being the first in Boston, 'tis said, to employ a baton); as co-editor, with Mason, of the monthly periodical The Musical Library (1835-6), and later, in 1841, with T. B. Hayward, of the quarto-form monthly, The Musical Cabinet; as co-conductor with Mason of the choral organization, The Boston Musical Education Society, founded in 1838; as director, a decade subsequently, of Boston's then sole concert-orchestra, which succeeded that of the Boston Academy at the latter's disbandment in 1847, and which was sponsored by the Musical Fund Society (of which Lowell Mason and Webb in turn served as president); and, finally, as composer, Webb occupied in the

community a position of distinction, contributing in a marked degree to the musical development centring in his adopted city. His memory, moreover, is brightly alive to-day; for his internationally-beloved hymn-tune, now bearing his name (though at first called Goodwin, occasionally Tintern, Millennial Dawn, New York, and still often referred to as Morning Light) maintains its place in Protestant hymnals of all denominations, being sung by religious communions throughout the world. Composed at sea in 1830 while Webb was bound for America, and written originally as a setting for secular stanzas beginning 'Tis dawn, the lark is singing, the music shortly appeared in the form in which it has now been known and valued by Christian worshipers for above a century. And although it has been adapted from time to time to hymns of various authors, the tune Webb has long been most closely associated with two in particular: one, Stand up, stand up for Jesus, by the Rev. George Duffield, Jr. (1818-88), written in 1858; and the other -- a favorite of favorites, especially among missionaries, having been translated into numerous languages -- the evangelical lyric of glad tidings and firm hope, The morning light is breaking, written in 1832 by the Rev. Samuel Francis Smith.

Webb's well-grounded musical equipment and his untiring application, his flexible adaptability to environment and customs alien to those of his youth, were as speedily welcomed by his co-workers as his unalloyed goodness of heart and personal charm, -- qualifications not only highly valued in themselves but wholly favorable to the undertaking in hand.

Still another member of the group was the Hon. George William Gordon (1801-77), already spoken of in connection with his early assistance to Mason and now, 1833, senior partner of a well-known firm of importers, Gordon and Stoddard, though his mercantile activities were by no means

his sole interests.

From 1831 to 1836 Gordon served as a member of the Boston City Council, and for five years subsequently as a director in one of the city's important institutions. During the exciting presidential campaign of 1840, though yet engaged in business, he became prominently active in support of General Harrison. Upon the election of the latter as President of the United States, the Hon. Abbott Lawrence suggested to Gordon (who neither desired nor expected office) that the citizens of Boston would welcome his appointment as Postmaster of the city. Highly appreciative of the honor thus implied and at the solicitations of many friends, Gordon consented to stand as a candidate for the office. Forthwith a Paper, bearing the signatures of close to nine hundred of Boston's best-known citizens, and reading as follows, was addressed to

The President of the United States.

> The undersigned, citizens of Boston, respectfully recommend Mr. George William Gordon for the office of Postmaster, of this city. Mr. Gordon is a merchant of integrity, a gentleman of unblemished reputation, and of acknowledged public and private moral worth. Such is the estimation in which he is held by his friends and neighbors, that we have good reason to believe he will have no competitor who will so generally command the approval of the community.
>
> Boston, February, 1841.

Suffice it to state that Gordon was appointed by the President, with the unanimous consent of the Senate, to the Postmastership of Boston. His discharge of official duties won the approbation of the community throughout a period of nearly three years, when President Tyler, for political reasons alone it is said, deemed it necessary to appoint a successor. It may be added, however, that in 1851, wholly unexpectedly to him until the very evening on which the nomination

was made, Gordon, at the suggestion of Daniel Webster, was re-appointed to the office, by President Fillmore. During the interim, moreover, he had represented the Federal Government as consul at Rio de Janeiro, and it was perhaps during his two years as such that the most vital of the many significant acts of his public life took place. Appalled at the alarming condition and extent of the slave trade as carried on between the coasts of Africa and Brazil, by means of American vessels under the safeguard of the American flag, he spared no pains toward effecting a suppression of the nefarious traffic. As a result of his valiant intercession many a human being was freed from the unnatural subjugation of enslavement, while the execrable traffic itself received a telling blow.

Combining business sagacity and administrative ability with a character of moral worth, Gordon enjoyed the respect of those who knew him, as of those who but knew of him; as Recording Secretary of the Academy, from 1833 to 1838, he thus exerted an influence upon its progress no less beneficial than marked.

The final member of the group, for our present consideration, ~~though by no means the least,~~ was the Hon. Samuel Atkins Eliot (1798-1862), distinguished representative of a distinguished family, and a citizen whose long career of disinterested, various public service rendered him a notable benefactor of his time.

Graduating from Harvard College with the class of 1817, young Eliot, faithful to the wish of his father, entered the Harvard Divinity School. Here he pursued the study of theology throughout the course, receiving his S.T.B. degree in 1820; and although, owing to various circumstances, he was never ordained to the ministry, he uninterruptedly retained his interest in sacred literature -- an interest to which he

gave expression some years later in his Observations on the Bible, for the use of Young Persons,[1] a book bearing ample witness, in the words of the late Rev. A. P. Peabody,

> to the author's thorough study of his subject, to the firmness of his religious faith, and to his profound reverence for its sacred records. It covers the ground occupied by what are commonly called 'Introductions" to the Old and New Testaments. It is fully level with the best scholarship of its time (1842); and though some portions of it have been made obsolete in the progress of biblical criticism, the larger part of it, if reprinted, would replace, to the lasting benefit of the rising generation, the less carefully studied and less conscientiously written works of the kind, which sometimes minister to unreasoning skepticism rather than to a reasonable faith.[2]

Inheriting a comfortable fortune on the death of his father, early in 1820, and thus enabled to engage in pursuits other than that of gaining a livelihood, Eliot devoted several years to further study, concentrating, both at home and abroad, on modern languages, belles-lettres, and music.[3] But after a lengthy European sojourn, passed in studious application, travel, and close observation of foreign manners,

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1. Among the Lowell Mason memorabilia there is still preserved a copy of this book, on the flyleaf of which appears the following inscription: "Lowell Mason, Esq., with the best regards of the author". And to this, but in another hand, is added: "From Sam'l A. Eliot. This book was never published, but was written by Mr. Eliot, who had it printed for the use, especially, of his own children; so he told me when he presented me with this copy. Lowell Mason".
2. From Harvard Graduates whom I have known, by Andrew Preston Peabody, D. D., LL. D. (Houghton Mifflin and Company, 1890).
3. During his stay in Europe, Eliot "acquired much knowledge of music" and "skill in singing" (see Charles W. Eliot, by Henry James, Vol. 1, p. 11), while after his return to Boston he for several years was in charge of music at King's Chapel and leader also of its volunteer choir, the members of which, at his invitation, frequently met for rehearsal at his residence.

customs and institutions, he was only too happy to turn his face homeward, toward family, friends, and an environment far more congenial; for he realized, as never before, that while "an aim in life", as Robert Louis Stevenson says in The Amateur Emigrant, "is the only fortune worth the finding, it is not to be found in foreign lands, but in the heart itself".

Shortly following his return to Boston, Eliot married, in 1826, Mary Lyman, daughter of the wealthy, philanthropic merchant, Theodore Lyman, Sr., (a brother, by the way, of the Rev. Joseph Stevens Buckminster's step-mother). A marriage of happiness this proved to be, of reciprocal helpfulness materially and spiritually, and blessed in the course of time by the advent of several children -- among whom was one son, Charles William Eliot (1834-1926), president for forty years of Harvard University.

Mr. Henry James, in his recent Biography of the son,[1] gives a graphic delineation of the father as well, and a portion of this we herewith quote:

> He was both a useful and decorative citizen. He was a man of handsome presence and he dressed, morning and evening, till the day of his death, in the swallow-tail coat and dark trousers that were then worn by dignified gentlemen. His talk and carriage were somewhat heavily ceremonious. But he was the kind of person people liked to see in positions of public trust, and his considerable abilities inspired confidence.

Versatile of mind, altruistic of spirit, to say nothing of his wide, influential connections through both blood and marriage, Eliot from now

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1. See Vol. I, p. 27, Charles W. Eliot, President of Harvard University, 1869-1909, by Henry James. (Houghton Mifflin Company, 1930).

on was called upon (during a period, be it said, when the office sought the man rather than the man the office) to fill numerous "positions of public trust" -- several of which fortunately enabled him to render timely service to the group's interests. Nor was the confidence in his "considerable abilities" at any time misplaced; for, if from the very multiplicity of his activities -- educational, civic, musical, financial, religious, literary, social, philanthropic -- it may seem that a requisite concentration for success in any one of these was necessarily wanting, he nevertheless exhibited in all a remarkable singleness and firmness of purpose, soundness of judgment, and resolute fidelity.

With a discerning sense of the pro bono publico importance of Mason's plan, Eliot, as we have seen, had been from the first a fervent upholder of its aims -- a convincing fact of influence among his various friends and acquaintances, many of whom in due time joined the Academy as Charter Members, and a fact too of mounting influence as events shortly taking place presented broader opportunities for its appeal. In December, 1833, eleven months after the Academy's inauguration, Eliot was elected a member of the Public School Committee; and likewise, for the period 1834-5, of the Board of Aldermen, whereby he became, automatically, a member of the City Council -- one of the functions of which was the appropriating of funds for Public School use. In December, 1836, capping the climax as it were, he was elected Mayor of Boston; and upon being twice re-elected to this office (which at the time was of one year's duration) he served as the city's chief magistrate for the years 1837, 1838, 1839. As such, in accordance with the City's Charter, he became, ex officio, Chairman of the School Committe -- a veritable vantage-ground from which to explain, and to commend, a highly important purpose of the forthcoming Academy, namely, the introduction of vocal music into the public schools, and to clear away furthermore such misgivings regarding that purpose as were entertained by those of his fellow-committee men who still remained

"doubting-Thomases."

But we anticipate; and now resume the thread of our story.

Following several preliminary conferences held by the men aforementioned, and others, a meeting was at length called with the view of taking some sort of definite, final action. The outcome was that on January 8, 1833, (by happy coincidence the anniversary of Mason's birthday!), The Boston Academy of Music was formally organized.

Six months subsequently, under date of July 3, 1833, the Academy issued its first Annual Report. This contains its Constitution, the objects to engage its attention, the act of incorporation granted by the General Court (March 22, 1833), and other details, including a list of officers, as follows:

Jacob Abbott	President
David Greene	Vice President
George Wm. Gordon	Recording Secretary
William C. Woodbridge	Corresponding Secretary
Julius A. Palmer	Treasurer

Counsellors

Daniel Noyes	George H. Snelling
Bela Hunting	Benjamin Perkins
H. M. Willis	Moses Grant
J. S.Withington	George E. Head
William J. Hubbard	William W. Stone

Professors

Lowell Mason	Professor
George James Webb	Associate Professor

Re-elected at the close of the year, the same men served in their respective offices for a second term as well.[1]

The Constitution follows, verbatim.

Art. 1. This Association shall be called "The Boston Academy of Music"; and its object shall be to promote knowledge, and correct taste in music, especially such as is adapted to moral and religious purposes.

Art. 2. The Officers of the Academy shall be a President, Vice-President, Recording Secretary, Corresponding Secretary and Treasurer, who shall perform the duties appropriate to their respective titles. The five officers above named, ex-officio, and ten Counsellors shall constitute the Government of the Academy, and shall be chosen by ballot at the annual meeting, and hold their offices until others are elected. The government may fill any vacancy in their number that may occur.

Art.3. It shall be the duty of the Government to devise and execute measures to accomplish the object of the institution, and perform such other duties as shall be assigned them by the Academy, expending only such funds as shall be placed at their disposal.

Art. 4. The annual meeting of the Academy shall be on such day in the month of May, as the Government shall direct, of which suitable notice shall be given. Other meetings of the Academy shall be notified by the Recording Secretary when directed by the Government or the Academy, or requested in writing by five of its members.

Art. 5. Any individual recommended for admission by the Government, may be elected at any meeting of the Academy by a vote of two thirds of the members present.

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1. On the last page of a Juvenile Concert program (which may be seen at the Essex Institute, Salem, Massachusetts) is printed a list of the Academy's officers. According to this list, Bradford Sumner was then president, and William W. Stone a counsellor. Again, on the second page of The Psaltery (a Collection of Church Music edited by Lowell Mason and George James Webb, 1845) appears an announcement to this effect: "The Boston Academy of Music: instituted 1833, incorporated 1833. Its Presidents have been as follows: Bradford Sumner, William W. Stone, Jacob Abbott, Samuel A. Eliot." We conclude that Sumner and Stone each served as presiding officer for a limited period prior to the date of the Academy's First Annual Report, July 3, 1833, which names Jacob Abbott as president.

Art. 6. This constitution may be altered, enlarged, or otherwise amended, at any annual meeting, by vote of two thirds of the members present; provided said amendment shall be recommended by the Government, or shall have been proposed by a member of the Academy at a previous meeting.

As stated in Article 5, a vote of two thirds of the members was requisite for the election of any person recommended for admission. The earliest membership list extant (to the best of our knowledge) is that for the year 1835, of some sixty names; the probability is however that this list conformed in the main to that for the year 1833; we therefore transcribe it as there printed.

Members of The Boston Academy of Music.

Jacob Abbott	J. H. Jewett
Rufus Anderson	N. C. Keep
E. N. Andrews	William G. Lambert
Charles Brown	Francis Loring
Joseph Brown	William J. Loring
Abel W. Bruce	Theophilus R. Marvin
Jonas Chickering	Lowell Mason
Rufus Choate	Daniel Noyes
L. S. Cragin	Julius A. Palmer
George W. Crockett	Theophilus Parsons
Pliny Cutler	Benjamin Perkins
Thomas A. Davis	William Pierce
John Doggett	George Pollock
Thomas Drown	Charles Scudder
James C. Dunn	M. H. Simpson
Henry Edwards	John Slade, Jr.
Samuel A. Eliot	George H. Snelling
Joseph F. Flagg	Charles Stoddard
George William Gordon	William W. Stone
Moses Grant	Bradford Sumner
David Greene	Charles Tappan
Moses L. Hale	Henry Timmins
George E. Head	Amasa Walker
Henry Hill	Samuel H. Walley, Jr.
George S. Hillard	George James Webb
Albert Howard	Ezra Weston, Jr.
Benjamin Howard	Horatio M. Willis
William J. Hubbard	J. S. Withington
Bela Hunting	William C. Woodbridge

In continuation, the first annual Report runs as follows:

> At a subsequent meeting, a committee was appointed to designate the objects to which the labors of the Academy should be directed. The following report from the Committee will point out most clearly the wide field before them, and the multitude of objects to be accomplished, in order to place music in its proper rank in our country.

In submitting their report, however, the Committee stated that they considered it impracticable to at once determine just what course would be found advisable upon trial, though they nevertheless suggested certain objects which they believed should engage the attention of the Academy prior to others. And they further stated that in accordance with their best judgment they had arranged these objects in the order of their importance, but with the proviso that it be left to the Government of the Academy to select for immediate accomplishment such of the objects as it might deem wise.

The suggested objects were:

1. To establish schools of vocal music for Juvenile classes.
2. To establish similar schools for Adult classes.
3. To form a class for instruction in the methods of teaching music, which may be composed of teachers, parents, and all other persons desirous to qualify themselves for teaching vocal music.
4. To form an association of choristers, and leading members of choirs, for the purpose of improvement in conducting and performing sacred music in churches.
5. To establish a course of popular lectures on the nature and objects of church music, and style of composition and execution appropriate to it, with experimental illustrations by the performance of a select choir. These lectures might be extended to a great variety of subjects; such as style of sacred poetry, the adaptation of music, the prevailing defects on this subject, and the means of remedying them.
6. To establish a course of scientific lectures, as soon as circumstances shall permit, for teachers and choristers, and others desirous of understanding the science of music.
7. To establish exhibition of concerts.
    1. Of juvenile and adult classes, to show the results of instruction.

2. Of select performers, as specimens of the best style in the performance of ordinary church music.
3. Of large numbers collected semi-annually or annually, for the performance of social, moral, and sacred music of a simple kind.

8. To introduce vocal music into schools, by the aid of such teachers as the Academy may be able to employ, each of whom shall instruct classes alternately in a number of schools.
9. To publish circulars and essays, either in newspapers and periodicals, or in the form of tracts and books for instruction, adapted to the purposes of the Academy. In proposing so many subjects deserving attention, the committee do not mean to advise that all these measures should be commenced immediately, but only to show how numerous and important the subjects before us are, and to urge the Academy to immediate and vigorous action. In regard to the method of accomplishing these objects, they would suggest what they presume will be obvious to every member of the Academy, that it is indispensable to employ a Professor, who shall occupy himself exclusively in devising and executing plans for promoting the views of the Academy; who shall act as their general Agent, and who shall be assisted by the members of the Academy, and by other agents acting under his direction, as circumstances may require.

This first Annual Report then continues:

The Academy can hope to accomplish but few of these objects at once; but in order to commence, as efficiently as possible, a series of efforts for their attainment, the government of the Society divided themselves into a number of Committees, each of which was devoted to some special branch of labor.

In order to avail themselves of the facilities of action afforded by a charter, the Academy subsequently petitioned the legislature of Massachusetts for an act of incorporation. The petition was referred to the Committee on Education, to whom the objects of the Academy were stated; and by their recommendation the Academy was incorporated by act of the legislature in March, 1833.

The first step taken by the Academy was to engage Mr. Mason to relinquish a lucrative position for the purpose of devoting his whole time to the instruction of classes. The rapidly increasing demand for his labors soon obliged them to elect an associate professor. Mr. Webb, then organist at St. Paul's Church, was accordingly appointed to this office [March, 1833].

In order to excite the interest and confidence of the public, two Juvenile Concerts were held in the spring [March and May of 1833], at which the performances were exclusively by the pupils [upwards of 200] of Mr. Mason. The repetition of both was called for, and the crowded and attentive audiences gave ample evidence of the satisfaction which was felt.

In commenting on the first of the two concerts just mentioned, the American Annals of Education and Instruction, of April 1833, stated:

"During the last month, the first juvenile concert under the direction of the Boston Academy of Music was given by the pupils of Professor Mason, accompanied by a brief address, explaining the objects of the institution. The audience was large, and apparently much gratified. Gratuitous tickets were presented by the Academy to the members of the Legislature, the Teachers and School Committee, and the Clergy of the city, with a view of engaging their interest in the introduction of musical instruction into the common schools. In addition to a variety of social and moral hymns, a series of extemporaneous exercises in rhythm and melody were performed in which the pupils sang each note as called for by the teacher, with as much correctness as an ordinary school boy would pronounce the letters of the alphabet, and preserved the time with an accuracy rarely found in church choirs. We believe no doubt could remain in the observer of the exhibitions, that it was both practical and important to introduce vocal music as a branch of common school education."

Writing in anticipation of the second concert, May 15, the American Traveller, a Boston semi-weekly of the time, noted in its issue of Tuesday, May 14, the following:

"Juvenile Concert — An interesting bill is presented in another column, of what may be expected on Wednesday evening from the juvenile choir of Mr. Mason. The proceeds are to be appropriated for an excellent charity, viz: the Boston Infant School Society. This Society, of which the Rev. Dr. Tuckerman is the head, was established about a year since, with the view to rescue the children of the poor in some parts of the city from the demoralizing influences to which their condition in life so much exposes them. The encouraging success which the Society has met with, is displayed in a most interesting report recently published. These schools have been supported by the contributions of benevolent individuals, who have given as occasion required. It is for the expense of the current year that the aid of the Academy of Music has been granted. Of the attractions of the Concert, itself, it would be difficult to speak in terms that would not appear cold to any one who has witnessed their delightful exhibitions on previous occasions."

Between Part 1 and Part 11 of the Program (comprising seventeen numbers in all -- solos, duets, and choruses), the Rev. John Pierpont, pastor of the Hollis Street Unitarian Church of Boston, delivered a stimulating address explanatory of the aims, accomplishments and needs of the Infant School Society.

Finally, we have a first-hand statement regarding the effect of the concerts from one who, as a lad, sang on both occasions, namely, James C. Johnson. In his Article published in The Bostonian for March 1895 (previously mentioned in our pages), Johnson vividly recalls, after a lapse of sixty-two

years, the extraordinary impression made upon the attending audiences, and we quote his words:

> The concerts produced a 'prodigious' sensation as the old idea of 'only here and there a musical ear' was being unceremoniously exploded. Crowded audiences and great enthusiasm prepared the way for the introduction of music into the schools, which, however, was long delayed.

Declaring Mason to be "the apostle of the new dispensation" [since he maintained that practically everyone who could talk could be taught to sing], Johnson continues with a word-picture of one of Lowell Mason's early school music lessons:

> The schoolhouses of that period each contained two large rooms, accomodating, each, about 200 scholars. Into one of these rooms 200 of the oldest pupils are gathered. Lowell Mason is at the piano. Every eye is upon him. He proceeds to drill the school in scale singing, in syllable skipping, and perhaps asks a few review questions. He sees everybody and any wandering of attention is met by some quaint observation or shrewd remark that at once secures the roving eye. Then comes a bright song, with all the life and all the expression put in it. Then follows the lesson on the board, with lucid Pestalozzian explanations; then more singing, and before any one is weary, the lesson is over.
>
> There was little or no practice between lessons, but one can ~~can~~ see that, in the course of a year, the simple 'elements of music' were pretty thoroughly gone over. As pupils attend the same schools for a series of years, three or four repetitions of the course were witnessed.

Returning now to the Academy's first Annual Report, its concluding paragraphs are:

> The committee on juvenile and adult classes have procured convenient rooms, under the Bowdoin Street Church, for the

exclusive use of the Academy, and a juvenile class has been formed there under the direction of Mr. Mason, of 400 pupils. They have also engaged the chapel of the Old South Church for two afternoons in the week, for a class of 100 pupils, under Mr. Webb. These schools are free to all children, no other condition being required of the pupils than that they be over seven years of age, and engage to continue in the school one year. Mr. Webb has also commenced a juvenile school at Cambridgeport; and Mr. Mason has established others at Salem and Lynn, containing about 150 pupils each, and an adult class at Salem of equal size.

But the Academy are particularly gratified with the result of the effort to introduce vocal music, as a part of the regular course of instruction in schools. It appears from the report of the committee on this subject, that the plan was first adopted in the Mount Vernon School [Jacob Abbott's], and the Monitorial School of Mr. Fowle, both of females, Mr. Thayer's School for boys in Chauncey Place, in each of which there are 100 pupils, who receive instruction twice a week in vocal music. Instruction is also given by the professors of the Academy in the Asylum for the Blind[1], in the schools of Mr. Haywood and Miss Raymond, Chestnut St., in Miss Spooner's School in Montgomery Place, and in the Academy at Cambridgeport. The whole number of the pupils under the care of the Academy exceeds 1500. In all these classes and schools, deep interest is felt in the subject and in the mode of instruction; and surprise is often expressed, even by those who are familiar with the ordinary musical instruction, at the simple illustration of subjects, which they had never attempted to understand, and at the exhibition of important principles, to which they were entire strangers. The Academy look with peculiar pleasure at these results, as the indication, that in this part of the community, the value of this acquisition will soon be fully realized, and every parent shall be solicitous to have his children taught vocal music as a regular branch of education. . . .

In endeavoring to diffuse a knowledge of the simple and admirable method of instruction received from the school of Pestalozzi, the Academy are anxious on the one hand, that it should ultimately be known to every teacher in the land; but on the other, they feel it highly important that it should not be imperfectly acquired or communicated, that the interest already inspired in this subject may not be chilled, nor the confidence already felt be disappointed, by the unsuccessful attempts of superficial teachers. They have therefore deferred, as the last step of their progress, a course of instruction for teachers; but they design to establish this, as soon as there is reason to expect a sufficient number of teachers to render it useful. . . . .

In considering all the circumstances, the Academy find much reason for encouragement. They have, indeed, only entered the field of

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1. At the request of Dr. Samuel G. Howe (1801-76), superintendent in 1832 of the Perkins Asylum for the Blind (then in South Boston), Mason gave both vocal and pianoforte instruction at the institution for a period of seven years from 1833. Here his ingenuity in originating means for achieving an end was exercised. He devised an original system for teaching music to the blind.

> their labors; but the success of their efforts, thus far, has surpassed their expectations. It encourages them to believe that they may be able to do something towards the introduction of a new and powerful instrument in educating our youth, and improving our adult population. . . .
>
> As this association does not consist of professional musicians [other than its professors], it differs entirely from those which have been formed for the purpose of musical exhibitions, although they fully appreciate the usefulness of these, when properly conducted, in elevating the standard of musical taste; nor do they attempt particularly the improvement of their own members. Their object is rather to diffuse the knowledge of music, in its most beneficial forms throughout the community; and the whole income which may be derived from classes, concerts, subscriptions and donations will be devoted, by the terms of their charter, to the extension of vocal music among the teachers and schools of our country. . . .
>
> With these objects in view, the Academy look with confidence to the enlightened friends of education, for approbation and aid in their undertakings, and they rely with still more confidence, on the blessing of God, upon a plan, whose ultimate design is to promote the honor of his name, and the advancement of "that kingdom, which is righteousness, and peace," in the hearts of their fellow-men.

Meantime, an increasing number of requests for lectures -- from points distant as well as nearby, indicative of a constantly widening interest in the subject of music-study -- had been received; and these, so far as was possible, had been gladly granted, -- inclusive of those given by Mason independently, and those arranged for by the Academy. On 4 May, 1833, for instance, we find Lowell Mason in New York City, speaking there on Music before the members of the American Lyceum, at its third Annual Meeting -- to which organization, by the way, Mr. Woodbridge had presented, during the same month, a "printed essay" on Vocal Music as a Branch of Common Education, a repetition of his 1830 lecture at the American Institute of Instruction.

But Mason's New York visit was necessarily brief, for every hour at home was important. Furthermore, in addition to his activities with the Academy at Boston and vicinity, he had accepted an invitation to open a Music School, early in May, at Salem, Massachusetts. Incidentally, too, journeying from New York to Boston, in 1833, was far from ~~speedy~~ fast; the usual mode of travel, previously to

the considerably later all-rail connection between the two points, being by steamboat from New York to Providence, R. I., requiring twenty-three hours at best, and thence -- for from five to six hours more and over a rough road for forty miles or so -- by stagecoach, to Boston. Compensations, however, there were, happily mitigating the otherwise tedium of the long, jolting drive from Providence; for in addition to occasional conversation with one's fellow-passengers, to contemplation of the countryside's loveliness along the way -- not infrequently enriched by a superbly-proportioned colonial dwelling or meeting-house -- excellent opportunity was afforded for the exercise of individual resourcefulness. As for Mason, in this latter regard, he possessed to a remarkable degree, fortunately enough, the trait of turning to account moments which might have been passed as bytime; and to this end he invariably carried in his pocket a musical manuscript book in which he jotted down such musical ideas as came to him, for future utilization as the melodies of hymn-tunes, anthems, songs for children, or other works. For the travelers, one and all, furthermore, the journey held in store an hour of delightful relaxation and refreshment -- a famous dinner awaiting them on arrival at Wrentham, Massachusetts, at either of the renowned and hospitable Taverns, Polley's or Fuller's.

On his return to Boston, Mason found much to attend to, as is indicated by the closing paragraphs of the Academy's Report just quoted; within a week, nevertheless, he departed the city once more -- and again by stagecoach (for it was not until five years later that through the enterprise of the Eastern Railway Company tracks were first laid) -- now to open on May 15 the School at Salem, already mentioned, and in accord with the following advance notice in the Essex Register of 2 May, 1833:

> The Subscribers, members of a committee appointed at a public meeting at the Lyceum Hall, respectfully give notice that they have engaged Mr. Lowell Mason, Professor of the Boston Academy of Music, to give instruction in the Elementary Principles of Vocal Music to a School organized on the following plan:--
>
> The School shall consist of two divisions, an Adult and a Juvenile Class. The Junior Class will assemble for instruction

on the afternoon of Monday, at 5 o'clock, and continue until 6. It will re-assemble for instruction on Tuesday morning at a quarter before 6 o'clock, and continue one hour. This Class will consist of pupils of seven years and upwards.

The Adult Class will assemble on the evening of Monday at 8 o'clock.

The School will continue during one term of 6 months, commencing on the 2nd Monday of May.

Tickets for admission for the term, at Five Dollars for the Adult Class, and Four Dollars for the Juvenile Class, may be found at the Bookstores of Messrs Whipple & Lawrence, J. M. Ives, W. & S. B. Ives, and Samuel West.

For any further information respecting the School inquiries may be made of either of the Subscribers

Henry K. Oliver	Stephen C. Phillips
John W. Rogers	Charles Lawrence
Thos. P. Pingree	James Upton
Joseph G. Sprague	Elisha Mack
Thos. Downing. Jr.	

Judging from the Tuesday morning hour at which the Junior Class "re-assembled," it seems fair to assume, we think, that its youngster members -- and its teacher -- acquiesced whole-heartedly in Poor Richard's maxim, "early to bed, and early to rise." . . . Typical was this, at all events, of the earnestness shown by members of both Classes, while the interest aroused by the opening lessons led to their immediate repetition; and this for the benefit of a number of candidates who, upon hearing reports so favorable, wished to enrol, tardily though it was, as members of the School.

During a lesson of the Adult Class, an incident occurred which started on its long life of usefulness the hymn-tune, Federal Street, by Henry K. Oliver (1800-85). As quite a surprise to the pupils, the Teacher asked if anyone present had ever attempted musical composition, adding that, if so, he would be interested to see the result. Whereupon, Oliver replied that a year or so previously while meditating on the hymn by Anne Steele beginning, So fades the lovely, blooming flower, a spontaneous melody had come to him as he dwelt particularly on the closing stanza:

> See, gentle Patience smiles on Pain,
> And dying Hope revives again;
> Hope wipes the tear from Sorrow's eye,
> While Faith points upward to the sky.

Having harmonized the melody, he then consigned the manuscript to a drawer of his study-table, and there it had lain ever since. At the Teacher's request, the score was produced at the next lesson. As Mason read the music, and played it on the pianoforte, he admired the strength, the dignity, the reverential feeling of the tune as a whole, and its appropriateness for congregational singing. Turning to the composer, he asked permission to include it in his forthcoming work, The Boston Academy's Collection of Church Music. This being ~~gladly~~ assented to, the hymn-tune was first printed in the earliest edition, 1835, of the said Collection. It soon made its way, appearing in many subsequent publications; and having stood the test of time it is well-known and ~~cherished~~ valued to this day, as it has been throughout a century and more, by communions of various denominations, and as a musical setting for numerous hymns as well.

Within the next fortnight, Mason accepted an invitation to address the Essex County Teachers' Association at Topsfield, Massachusetts, and there, assisted by his Juvenile Singers, he gave an illustrated lecture on May 25 to an audience comprising persons particularly interested in the progress of education. The Salem Gazette of 21 June, 1833, referred to the occasion in these significant words:

> A semi-annual meeting of the Essex County Teachers' Association was held at Topsfield on Friday and Saturday the 25th and 26th of May, on which occasion Lectures were delivered by Messrs Cyrus P. Grosvenor, of Salem, Samuel Lamson, of Andover, David P. Page, of Newburyport, Oliver Carlton, of Marblehead, and Lowell Mason, of Boston, to an audience of about 300 persons from nearly all the towns in the County.
>
> The lectures were all highly interesting, generally extemporaneous, and of a more decidedly practical character than are usually delivered on similar occasions. The influence exerted by them will long continue to operate upon our schools, and will be productive of the happiest results.
>
> Mr. Mason's lecture on teaching music to children was delivered in the meeting-house. He was attended by a select Juvenile Choir from Boston. Standing in front of the pulpit he gave to the audience, by means of a blackboard, an outline of his method of teaching which, for some years past, he has practised with so much success.
>
> The proficiency of his pupils was truly astonishing. They would read, at sight, lessons in music written on the blackboard, with the greatest apparent facility. Their singing, too, was characterised by a

precision, richness, and perfection, utterly incredible to those who have not had the pleasure of listening to their performances. It will doubtless be gratifying to teachers to learn that Mr. Mason is preparing for publication a Manual of Instruction, embracing his whole system of teaching, and that it will probably be issued from the press in about four months; so that, considering the interest that already prevails upon the subject, and the facilities afforded, it is not improbable that with the present year the voice of song and melody will be heard in the majority of our schools. . . . . .

The thanks of the Association were given to the Lecturers, and to the Members of the Juvenile Choir, for their gratuitous and very acceptable services.

Per order of the Board of Directors
Alfred Greenleaf, Cor. Sec'y.

Salem, June 1833.

And so it eventuated that the Topsfield meeting, like others of the period, proved substantially helpful in furthering the cause of public school music, as did likewise the children's singing both at meetings and in public concerts.

One such concert, interestingly typical of many, was that given by the pupils of the Salem Singing School on 30 December, 1833, toward the close of the School's six months' term. It took place at the South Meeting-house, before an audience of the pupils' families and their friends, the proceeds being in behalf of the Society for the Relief of Destitute Widows and Orphans of Seamen. A delightful episode of the Concert, recalled many years later by one who, as a "childish soprano", sang a solo on the occasion, is charmingly told in the recently published book, When I lived in Salem.[1]

As the School's appointed term of six months ended, the demand for its continuance was such that it succeeded itself, so to speak, and for twice as long a period. Mason was now joined by his friend (and associate professor, in 1836, at the Boston Academy), Joseph A. Keller, the opening of their School having been announced in the program of the December 30 Concert:

Juvenile Singing School

Mr. Mason and Mr. Keller will commence on Monday, 14th January,

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1. See pp.161ff of When I lived in Salem, with a preface by Louisa L. Dresel, by Caroline Howard King. 1937. (Stephen Daye Press. Brattleboro. Vermont.)

a Class for children and youth to be continued twice a week (with the exception of the usual vacations) for one year, or, until the close of December, 1834. Tickets of admission for the whole term, may be had at the bookstores, for $6 each.

A Class for Adults will also commence on the 4th Monday in January, and be continued through the year, once a week. Tickets at $6 for the whole term, may be had as above.

L. Mason, Professor, Boston Academy of Music.
J. A. Keller,
Salem.

Mr. Keller, as his signature indicates, was no stranger to Salem, having settled there in 1830 as a teacher of the pianoforte, flute, and violin, as also of Vocal Music; and although Mason still resided in Boston, he visited Salem each week in order to conduct the lesson of the Adult Class, and one of the two for children -- the second weekly lesson for children being under Keller's charge. The combination was a strong one, and the School ran on successfully for the specified time.

As nothing succeeds like success, so it was that the musical progress, thus far noted, as achieved by children and adults alike enabled the Academy, in its second Annual Report, May 28, 1834, to submit to its members the following gratifying statements:

A brief survey will now be taken of the progress which has been made during the past year. This will, of course, have reference principally to the labors of the professors, and these may be viewed in connection with Juvenile and Adult Classes, Common Schools, and Choirs and Concerts.

Juvenile and Adult Classes. One of the first objects of attention with the Academy was the making the study and practice of vocal music a part of the early education of children. Previous to its establishment, some interesting experiments of this nature had been made gratuitously by one of the present professors of the Academy, with very encouraging success. These experiments -- if they need now be called experiments -- have been continued, and have occupied a considerable portion of the time of the professors. Classes and schools of this description have been formed and taught during portions of the past year in this city, and in Salem, Lynn, and Cambridge, embracing nearly 1200 pupils, of various ages, from five or six years upwards. In teaching these, the most simple and philosophical method has been adopted. Very little use has been made of books in the more elementary parts of instruction. The method has been strictly analytical and progressive, and most of the lessons have been

given orally or on the blackboard.

Adult classes have been taught in this city, in Salem, and in Harvard University, embracing together about 500 pupils; making the whole number of pupils in classes formed especially for musical instruction, about 1700. . . .

While the desire to become acquainted with music seems to have in no degree diminished among the adult portions of the community, there is obviously an increasing disposition to obtain the benefits of juvenile instruction in almost every class of society.

Common Schools. The professors have been employed during the past year to give instruction in music to the pupils of nine schools, including several of the largest and best conducted private schools in the city, together with one in Cambridgeport and one in Charlestown; embracing in all about 530 pupils.

The whole number of pupils taught by the Academy, is about 2200.

From the instructors of most of the schools just referred to, testimonials have been received, clearly showing that children may be taught music, in connection with their ordinary studies, without injury to their progress in them, and with manifest advantage, in the promotion of cheerfulness, good order, and kind intercourse; and that it tends to refine the feelings, improve the taste, and give elasticity to the spirits of pupils; and by introducing a pleasing variety into the employments of the day, it possesses all the advantages of a healthy recreation, for refreshing their minds and preparing them to pursue their severer studies with new zest and success.

Concerts and Choirs. Two public concerts have been given during the year by juvenile classes, under the direction of the professors. These, it is believed, were of such a character as to convince all who were present, that even small children taken from families promiscuously, are not only capable of learning to sing tunes by rote, with a good degree of correctness, but that they can also acquire such a knowledge of the elementary principles of musical science, as to be able to read music with facility, and to sing intelligently and independently. The principal object of these concerts is to exhibit before the community what can be accomplished in early musical education; and it is believed that the impression make on the public mind by those already held, has been highly favorable; and that an interest has been awakened extensively, which will secure a greatly increased attention to the subject hereafter. . . . . A choir has been formed in connection with the Academy, which promises to be an efficient auxiliary in accomplishing its objects. This choir is now receiving weekly instruction, and practicing under the professors in the higher departments of sacred music; and it is hoped that in the course of the coming year, it will be able to give concerts in which it may perform acceptably some of the most approved compositions of the greatest masters. . . . .

The preparation of elementary books requires the immediate attention of the Academy. Without these the exertions and influence of it must be very limited, and made at disadvantage. An elementary treatise, containing the principles and rules of music, on the inductive method, adapted to teachers and classes, has been prepared by one of the professors, and is nearly through the press. It is hoped that other works in this department may soon be added,

> until the series of elementary books shall be as complete, and the method of instruction become as simple and philosophical in music, as in any other branch of knowledge.
>
> The training of properly qualified teachers is another important object claiming the immediate attention of the Academy. . . . Classes must be formed to which instruction shall be given adapted to qualify teachers for their work; and all the facilities be afforded which may be requisite for introducing them to the community, and preparing them to exert influence. A few itinerating teachers might effect much.

The Report enumerates, moreover, certain other objects the furthering of which the Academy hoped to undertake at an early date, e. g., extending "aid to pupils of peculiar promise who are placed in unfavorable circumstances," to the end that their talent might be developed for the benefit of both themselves and others; the inauguration of private juvenile classes extensively throughout the city, in the belief that these would offer practical advantages over the previously taught and large public classes "to which all children who chose were admitted promiscuously, and where all the instruction was gratuitous;" and establishing a course of lectures on the nature, aims, and character of music, to be illustrated by a choir of competent singers,—such lectures, it being maintained, would tend to correct public sentiment regarding the value of education in music, and help to secure for it "that attention and study of which it is worthy."

Printed in the Report, too, are a number of the referred-to "testimonials," while indicative of the purport of these is the following letter, received by the Academy from Gideon F. Thayer, founder in 1828 of Chauncy-Hall School, Boston, stating that:

> Mr. Lowell Mason, professor of music in the Boston Academy, has taught the pupils of Chauncy-Hall School the elements of vocal music, during the past year, and to my perfect satisfaction. It was at first undertaken as an experiment, but has proved so popular among the children and parents, as to be now considered among the regular branches of the institution. Its influence I consider excellent, especially on the temper and affections of the children; nor do I find that its effect on

> discipline is, in the least prejudicial, although the exercises are highly exciting to the vivacity of young minds. It is not with us a required study, but four fifths of our whole number engage in it.[1]

Thus it is seen that the Academy, in less than one and one half years since its inauguration, is making headway toward a realization of its aims; and this too despite the public mistrust, lack of understanding and animadversion, only recently so pronounced. Even the scroll of Clotho, once the bearer of minatory words, now heralds the legend vincit qui patitur, while the vanishing frown of Lachesis gives place to favoring smiles! For higher than the Fates is the Will of Destiny -- the steady course of nature. And of nature's handmaids, indispensable alike to an adequate understanding and a practical application of her laws, are not clear-thinking and perseverance of signal importance?

Fortunately, the two are here present -- effectually at work. Public interest is definitely aroused; its views regarding a just estimate of the influence and benefits of meritorious music are being molded by leaders of education, by leaders of the bar and civic affairs, of the Church and of social amenities -- all united by a common tie and working with a will as members of the Boston Academy of Music.

The way is being cleared of misconception, distrust and Boeotian ignorance; while rising in their stead, gradually yet surely, are a more and more general appreciation of the wholesome influence of worthy music, of its rightful place in the scheme of education and -- above all -- a crescent recognition of the fact that the time of times for beginning its study is early childhood.

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1. With the year 1834, Lowell Mason's tune Laban ("My soul be on thy guard") was adopted as the Chauncy-Hall School "official song" and was sung each morning by ~~all~~ the pupils as the exercises of the day opened.

Chapter XIII

Part One

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Chapter XIII

Part one

During the Academy's third year various changes took place affecting the personnel of its Board of Government. Dr. Abbott, having served for two years as President, now felt it requisite to retire; for as one of the organizers of the nearby Eliot Church, at Roxbury, and shortly to be installed there as its minister, he deemed it necessary to curtail his activities elsewhere. His resignation being accepted, albeit with regret, the Academy forthwith chose as his successor another of their associates -- the Hon. Samuel Atkins Eliot.

Eliot's sound public spirit and standing, together with his musical activity and his appreciation (rare at the time) of music's educational and other values, left no doubt in the minds of his fellow-members as to his being the logical man for the office -- nor did subsequent events belie their judgment.

Elected in 1835, Eliot continued as President for a period of twelve years, or practically for the balance of the existence of the Academy, as such.[1] For in 1847 the members believed that the specific purposes which led to the founding of the institution had been sufficiently exploited -- these purposes being, as

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1. In the Boston Musical Gazette (30 August, 1847) appears the following note: "Officers of the Boston Academy of Music, chosen at the recent annual meeting [the Academy's calendar year originally began with May, but this was changed in 1839 to July] for the ensuing year: George E. Head, president; George W. Crockett, vice-president; George W. Gordon, recording secretary; Benj. F. Edmands, librarian; Samuel A. Eliot, Moses Grant, Daniel Noyes, Bela Hunting, Julius A. Palmer, Wm. C. Brown, Henry Edmands, Luther S. Cushing, Jonas Chickering, Wm. W. Stone, counsellors." The Academy "is still living," said Lowell Mason in his 1851 Address, "though, since its children have grown up around it, as it never desired to exhibit itself, it has gradually retired from most of its active labors, leaving younger ones to carry on the work which it commenced. The Musical Education Society, the Musical Fund Society, Music in the Schools, Musical Conventions, and Teachers' Classes, are among its legitimate offspring, and are its legal heirs and representatives. The inheritance which they may possess is not one of silver and gold, but it is a spirit of universal musical improvement. This they are bound to receive and cherish. Be it theirs, children and children's children for ever."

summarized in the Third Annual Report (May 27, 1835) "to raise music, as a branch of education, to the rank they think it entitled to hold; to diffuse a knowledge of its principles among all classes, and, as subsidiary to this end, to endeavor to remove the prejudices which impede its progress, and to correct the abuses to which it is liable. In doing this, they use the same means which other societies adopt in advancing their objects. The only personal advantage which they expect to secure by their efforts, is to partake in the gratification which will be common to all, when the art is more fully appreciated, and more generally and successfully cultivated."

During this third year too the Rev. David Greene resigned the Vice-Presidency. But being prevailed upon to not sever his connection with the institution he accepted election to its Board of Counsellors, and here he continued to serve for the two following years. He exchanged places, so to speak, with Moses Grant, one of the Academy's ten Counsellors from the outset, who now became Vice-President in Greene's stead.

Furthermore, Theophilus Parsons (son and biographer of the whimsical yet brilliant Massachusetts Chief Justice of an earlier day, and whose name he bore) with George W. Crockett (previously mentioned in our pages) now likewise became Counsellors, filling vacancies on the Board occasioned by the resignations of H. M. Willis and William J. Hubbard. The latter two, having served as Counsellors since the beginning, announced at this juncture their definite retirement.

Meanwhile the work of the Academy went steadily on; changes in its official roster in no wise disturbing its well-established policies or halting its various activities. Quite the contrary, in fact, since the newly-elected officers, wholly in accord with the measures and methods of

the different departments, came to their posts well-prepared and quite ready to act in the discharge of their respective duties. They gave expression, moreover, as recorded in the Fourth Annual Report (May 25, 1836), "to their entire satisfaction with the labors of their professors, and their confidence that the future success of the Academy could not depend on more able or willing hands."

Inasmuch as the professors reciprocated these sentiments of confidence and good-will, all augured auspiciously for a continuance of unbroken cooperation between the administrative and teaching staffs. A contributory factor to this favorable state of affairs indubitably arose from the sympathetic relationship existing between the new president and the Academy's master-spirit -- Eliot and Mason -- a relationship of several years' duration, mutual understanding and ~~accord~~ esteem.

"My father", wrote President Charles W. Eliot (7 February, 1917) to the present writer, "had a high regard for Lowell Mason. Also my father, who sang bass in the choir of King's Chapel for many years, and always wanted to have hymn tunes sung by the family every Sunday evening, was partial to Lowell Mason's hymn tunes. In consequence, I learnt many of them when a boy -- to my advantage through life".

With kindred thoughts on various subjects -- ~~public~~ civic welfare, education, religion, theology, -- the two men were quite as one regarding that of music's importance. Together they persistently worked, shoulder to shoulder, Mason proclaiming and demonstrating the benefits to be derived from an intelligent study and practice of worthy music, emphasizing at all times the desirability of <u>purity of taste</u>, and stressing the significance of this as a factor not alone in its aesthetic relation to musical art, but in the cultivation ~~of social amenities~~ of moral strength and elevation

of character; and Eliot bringing to bear the weight of his influence -- expressed in acts rather than in words -- which notably aided in the furtherance of these endeavors. Back of both men too was the staunch support of their fellow-members.

Thus equipped, and with Progress as its constant watchword, the Academy successfully pursued its course of usefulness, broadening from time to time the scope of its curriculum, increasing the number of its students.

Additional concerts by the juvenile and the adult classes proved substantially helpful in quieting such lingering doubts as still characterized the skeptical; the Academy Choir, mentioned in the Second Annual Report as in its infancy though by this time in a flourishing condition with close to one hundred members, of both sexes, exhibited in a series of six oratorio-concerts both skilful training and laudable performance; ~~while courses of lectures given by the professors in various cities and outlying towns stimulated public interest in music's different phases.~~

> "It is gratifying", records the Third Annual Report, May, 1835, "to the friends of music, and especially to the members of the Academy, to know that the cause which they espoused is gaining strength in the United States. The apathy which has heretofore existed in relation to it, is gradually giving way in proportion as information is disseminated. The influence which this institution is exerting at the present time upon the subject of musical education and taste is extensively felt. Their Reports have been much sought after, and read with avidity. The works which they have put forth for the promotion of the art, have met with a ready sale. Inquiries have been made respecting the mode of our operations, from various quarters. To meet this demand a second edition was published of the 1834 Report, and quickly disposed of. Letters have been received from persons in Georgia, South Carolina, Virginia, Illinois, Missouri, Tennessee, Ohio, Maryland, New York, Connecticut, Vermont, New Hampshire and Maine, besides many from individuals and societies in Massachusetts, asking for information relative to measures which they ought to adopt, in order to introduce music as a branch of education into the community where they live.

In Portland, they have formed an Academy for this purpose which is doing considerable for that object. Mr. Ilsley, the professor, has had under tuition during the past year, five hundred children and two hundred adults. In Cincinnati, another has been formed which seems to be in active operation. Mr. T. B. Mason [brother of Lowell Mason], the professor connected with the last named institution, has several hundred children under his instruction, besides a number of adult classes. The professor writes that the subject of music is rising in estimation in Cincinnati; and the influence of that city on the western country is, as we all know, very extensive, and it is important among other things that the inhabitants should set a just value upon all branches of education.

Another proof of awakened interest in the community, is to be found in the numerous applications which have been made for properly qualified teachers, to take charge of classes. * * * * * The inducement to study music, with a view of becoming a teacher of it, are almost every day increasing in strength. A more just value is set upon the labors and occupation of an instructor in this department of education than formerly."

Having realized at the outset the then existing lack of "properly qualified teachers," and with the end in view of providing the means the object of which should be "to teach how to teach," Mason now prepared his treatise, previously referred to, entitled Manual of the Boston Academy of Music, for instruction in the elements of Vocal Music, on the system of Pestalozzi.

The issuance of a book for teachers was at the time a novel idea; for the Manual, published in June, 1834 (Carter, Hendee & Co., Boston), differed essentially from any treatise on music theretofore published in this country. Prepared with the hope that it might assume a place in early musical education analogous to places in their respective fields of accredited works on other subjects, the book's purposes are explained in its introductory Chapters, from which the following excerpts are taken:

The Design of the Manual is to afford such facilities for the cultivation of vocal music as to place instruction in the elements of this useful and delightful department on the same footing with instruction in other branches of common elementary education. Vocal music can be taught in families, common schools,

> and other seminaries of learning, in the same manner as other elementary branches; and any teacher who can sing and who has a knowledge of the common rules of music, can, with the aid of such a manual, successfully introduce it. But the manual is not designed exclusively for teachers of children. The same general course must be pursued in singing schools for adults, as in those for children. If adults have never learned to read, they must, like children, commence with their letters and syllables; so, like children, they must commence learning to sing, by acquiring a knowledge of the elements of vocal music. Nor is the manual designed exclusively for schools. Individuals, who have some knowledge of music, will be able to pursue privately the course here pointed out. Parents too, who can sing, may successfully teach their children.

Proceeding in accordance with a strictly analytical plan, the Manual presents its subject-matter in a manner so clear that failure to comprehend its import and full significance, granting reasonable application, would appear to be impossible. Although obviously impracticable to reproduce here the book's two hundred and more pages, our quotations may serve to indicate the clarity of the text and the soundness of the principles employed.

First, regarding the distinctive character of the method itself:

> The peculiarities of the system consist principally in the very careful analysis which it presents, and in its being strictly elementary and systematic. <u>One</u> thing is taken up at a time, and thoroughly examined and practised, before another is commenced. The arrangement is such that the knowledge, aside from mere definitions, may be acquired by the pupils themselves, rather than from the dictation of the teacher. He should seldom tell them anything, which, by a series of questions, he can lead them to find out themselves. His object is so to <u>lead</u> them to the desired information, as to excite their curiosity, and fix their attention. Knowledge acquired in this manner, is deeply impressed on the mind, and therefore durable. * * * * It always pleases scholars <u>to find out things themselves</u>; and what is thus learned is not only remembered but understood. By pursuing this course, an interest may be kept up for years in the study and practice of the elements of vocal music, which is usually regarded dry and uninteresting; -- such

~~such~~ an interest too as scarcely any other study can produce, because no other has such an influence on the feelings. This is not imagination, but fact, as is abundantly proved by the experience of those teachers who have pursued it.

And secondly, as to the procedure of instruction:

Before attempting to give children regular instruction in the elements of music, they must be taught easy songs or tunes by rote, or by imitation. This may be done at a very early age, in the family, or in infant schools, in which but little more should be attempted. For this purpose the teacher should select the easiest and most interesting songs, and sing them over and over, a line at a time, and thus teach the children to imitate them. In addition to this, very young children may be taught to make the proper motions in beating time, and to describe those motions by saying, downward beat, &c. They may also be taught to sing the scale, applying the appropriate syllables, or some such lines as the following:

"Now we will sing the upward scale,
Now we will sing the downward scale."

From the very first lesson, they should be required to sing alone, and should be guided solely by the ear, and without the aid of the teacher's voice. The object of this preparatory instruction is principally, the formation and cultivation of a musical ear, by which the child shall be able to distinguish, appreciate, and imitate musical sounds. The voice also acquires strength by these exercises. It is highly important, however, that children should never be permitted to make great exertion, or to strain or to force their voices either as it respects strength or compass. Many a beautiful voice has been ruined in this way. When children first begin to sing, there is often a bashfulness that may prevent their singing sufficiently loud. But they soon get over this; and then it becomes necessary for the teacher to restrain them, rather than to encourage them to louder singing. * * * * Children having had the advantages of preparatory instruction [as above outlined] should commence a formal and systematic course in the elementary principles of music, when about six or eight years of age. They will then be prepared readily to receive and comprehend, both in theory and in practice, these principles, which should be presented to the mind gradually, and according to the method here laid down. * * * * * * It is not so much the object of education to store the mind with knowledge, as to discipline it. That person is not the best educated, who has <u>learned the most</u>, but he who knows <u>best how to learn</u>.

The Introduction includes, moreover, General Observations; directions concerning the Method of Instruction; information for, and regarding The Teacher; and cognate points. It paves the way, in short, to the Manual's technical portion, to the Elements of Vocal Music.

Under this latter heading, three main divisions of the subject -- Rhythm, Melody, Dynamics -- are treated in detail, ad unguem.

To enliven the study of the Melody division numerous vocal exercises in chromatics are given, while Rounds for two, three, and four voices -- alluring incentives to concentration -- whet the interest and, better still, the pleasure of pupils. "Do not use compulsion", said Plato, "but let early education be rather a sort of amusement".

The divisions devoted to Rhythm and Dynamics are then likewise treated in an equally attractive, explicite manner.

Happy now in their lessons, the pupils enthusiastically proceed; while through practice, through the exercise of their own perception, observation and pleasing experiences, they gain first a knowledge of the details, and finally — having mastered the details one by one — an understanding of the general principles, or conclusions. They advance, in other words, under the encouragement of the teacher, from that which is known to that which is unknown — for such is the golden rule of the Inductive Method.

Several pages of the Manual deal with a description of the human voice, per se, its nature, formation, and development; and these are followed by a series of lessons, or Miscellaneous Exercises in Solmization, i. e., the application of the syllables Ut (Do), Re, Mi, Fa, Sol, La, Si, to tones comprising the scale.

Under the fascinating influence of the natural (or inductive) method of instruction, the class room no longer remains a place of

dispiriting, tyrannical control, but is happily transformed into a scene of hearty co-operation, pleasant relationships, and cheerfulness. The child's mind becomes energetic, enterprising, joyous. Novelty incites the young intellect, wonderment leads it on; the acquirement of new ideas and impressions stimulates the youthful faculties, rendering them earnest. C'est avoir profité, declared Boileau, que de savoir s'y plaire.

As for the Manual's text, this abounds in simply-expressed, direct, pithy statements. The purport of the statements is at once brought home to the pupil -- impressed upon his mind -- by the means of appropriate, pertinent questions. And thus to a considerable extent the pupil discovers his own way.

The Manual's adoption was immediate. Running into several editions, it quickly became the vade-mecum of teacher and parent alike. And similarly to the author's earlier work, The Handel and Haydn Society Collection of Church Music, which in 1822 took "possession of churches, singing classes, and homes, purifying and elevating the taste wherever it went," so now twelve years subsequently the Manual received approbation from near and far, the hearty welcome accorded it by musicians, singing-schools, teachers and students being well-nigh universal. Hailed at home and abroad[1] as an open-sesame -- albeit other and competitive Methods[2] presently appeared -- the book was avowed unparalleled in its unfolding of the

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1. William Gardiner (1770-1853), for instance, English composer and author of Sacred Melodies, previously mentioned, in writing from Leicester, England, Feb. 26, 1835, to an American friend (James A. Dickson, Esq.) stated: "I have duly received your letter, also the parcel, for which I am truly obliged to you I beg of you to make my acknowledgements to the author, Mr. Mason, and thank him for the very ingenious little book he has sent me. . . It is remarkable, that in this country, though we have books upon music as far back as Thomas Morley, certainly we have not a book as yet, comparable with the Manual, printed at Boston. It is highly creditable to the new world, to set us such a pattern."
2. In a review of one such Method, H. Theodor Hach, editor of The Musical Magazine, or Repository of Musical Science, Literature and Intelligence, stated in the issue of 9 May, 1840: "The general arrangement is similar to that of The Boston Academy's Manual which appears generally to be the model for similar works. . . We do not find the work calculated to supersede The Boston Academy's Manual; it does not embrace any new, nor so many subjects as the latter."

[illegible] [illegible] [illegible] [

subjects with which it dealt. Circulating widely, reviewed extensively by the press, the Manual served moreover to apprise the public of the fact that although the Academy considered church music as second to no other branch of the art, its efforts for instruction and improvement were by no means confined to that branch alone, as had been erroneously supposed; but rather the aim was to establish a system so comprehensive that anyone wishing a musical education might find, in the Academy's courses, the means to such end. Thus informed as to the opportunities and advantages available, more and more persons enroled as Academy pupils, and more and more evident became the desire, aye, the eagerness indeed on the part of the public that vocal music be included in the common school curriculum — a state of affairs very patent to the School Committee members themselves, unconvinced for the present though certain of these remained. But despite these doubting few, an indorsement par excellence of the Manual's significance shortly followed, and from a source of seemingly convincing importance, namely, The American Institute of Instruction — "pioneer educational institution of its kind in America, if not in the world." Invited to appear before this body at its Annual Meeting in Boston, August 1834, Mason delivered "to a very large audience," so it is recorded,[1] an Address on "Music, as a Branch of School Instruction, and the Pestalozzian Method of Teaching It." As in 1832, on the occasion of his first lecture before the Institute, his remarks were illustrated by his Juvenile Choir and now, as then, the audience responded with warmth. At the conclusion of the lecture, the following Resolution, offered by Gideon F. Thayer, was unanimously passed:

> Resolved: That the introduction of Vocal Music into our schools is an object of high importance to the community, and the American Institute of Instruction do hereby most cordially recommend it to public favor.

If the effect of this resolution upon the "Unconvinced" Committee members must be left to one's imagination, it is doubtless certain that they gave it more than a passing thought!

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1. See p. 25, The Annals of the American Institute of Instruction, being A Record of its Doings for 54 Years, from 1830 till 1883. Chas. Northend. New Britain. Conn. 1884.

Valuable accessories to the Academy's courses, besides the Manual, were provided furthermore through the publication at frequent intervals of additional works, the purpose being to furnish a series of books designed to aid in the progress and development of the art by means of unusual facilities thus offered for instruction.

A number of works in this series, e. g., the Manual (1834), The Boston Academy's Collection of Church Music (1835), The Boston Academy's Collection of Choruses (1836), though bearing the Academy's imprint, were compiled and edited by Mason,[1] while a still greater number were issued independently either by Mason alone,[2] or by him in conjunction with other men as co-editors.

The series actually began, however, with two previously mentioned books, viz., The Juvenile Psalmist (1829) and The Juvenile Lyre (1830), and was continued as a matter of fact for a number of years after the Academy ceased its main activity (1847), as the following list citing certain of the books indicates (we give the titles, publication dates, and authors — "L. M." for Lowell Mason; "G. J. W." for George James Webb; "W. R." for William Russell):

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1. See Appendix A for a list of Lowell Mason's published works including a number in the preparation of which he was assisted by other men, though none, it is believed, which were not mainly his own composition. Other works, in which he himself was the assistant, are omitted, as well as numerous pamphlets, single compositions, lectures, published articles, etc.
2. Samuel Griswold Goodrich (1793-1860), American writer and publisher, widely known as Peter Parley, was author or editor of some 170 juvenile and educational works. In his Recollections of a Lifetime: or Men and Things I Have Seen (1856) he gives statistics of American book production for the period 1820-1856. "From 1830 to 1840," he writes, "was an era of great and positive development, and the foundation of a still more active era of progress and expansion in the book trade." To this he appends a list of men who "either first appeared or became eminently conspicuous" during the said decade, together with the subjects of their chosen fields, e. g., History, Mathematics, Theology, Jurisprudence, Essay and Criticism, Fiction, etc., etc., including Educational and Church Music, adding that "Lowell Mason was probably the most successful author in the United States."

Title	Date	Author
Catel's Harmony[1]	1832	L.M.
Lyra Sacra	1832	L.M.
Sabbath-School Songs	1833	L.M.
Sacred Melodies[2]	1833	L.M. & G.J.W.
The Manual	1834	L.M.
The Boston Collection of Anthems	1834	L.M. & G.J.W.
Sentences, or Short Anthems, Hymn Tunes and Chants	1834	L.M.
The Boston Academy's Collection of Church Music	1835	L.M.
The Boston Academy's Collection of Choruses	1836	L.M.
Selections for the Choir of the Boston Academy	1836	L.M.
Occasional Psalm and Hymn Tunes (Parts I, II, III, IV, V)	1836	L.M.
The Sabbath-School Harp	1836	L.M.
The Juvenile Singing School	1837	L.M. & G.J.W.
The Juvenile Songster	1837	L.M.
Mason's Young Minstrel	1837	L.M.
The Odeon	1837	L.M. & G.J.W.
The Boston Glee Book	1838	L.M. & G.J.W.
The Lyrist	1838	L.M. & G.J.W.
Mammoth Musical Exercises (Enlarged Edition,1856)	1838	L.M.
The Seraph	1838	L.M.
Juvenile Music for Sunday Schools	1839	L.M.
The Modern Psalmist	1839	L.M.
The Boston Anthem Book	1839	L.M.
The Boston School Song Book	1840	L.M.
Little Songs for Little Singers	1840	L.M.
The Gentlemen's Glee Book	1841	L.M.
Carmina Sacra	1841	L.M.
Book of Chants	1842	L.M.
The American Sabbath-School Singing Book	1843	L.M.

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1. Charles Simon Catel (1773-1830), theorist, composer, pianist, became professor of harmony at the Paris Conservatoire in 1795. His Traite d'harmonie was first published in 1802, and soon translated into German, English and Italian. Regarded for years as a standard work, an American edition, with additional notes and explanations, by Lowell Mason, was published in 1832. (James Loring. Boston.)

2. On pp. 8-12 of Sacred Melodies there appears the musical setting of a hymn beginning, Hark, 'tis the holy temple's bell. An accompanying note in reference to the hymn reads: "This beautiful Hymn for Sabbath Morning, was written and presented for publication in this work, by John Quincy Adams, late President of the United States of America."

Title	Date	Author
Songs of Asaph (Eighty-one original numbers)	1843	L.M.
Twenty-one Madrigals	1843	L.M. & G.J.W.
The Vocalist	1844	L.M. & G.J.W.
Elements of Musical Articulation	1845	L.M. & W.R.
The Psaltery	1845	L.M. & G.J.W.
The Primary School Song Book	1846	L.M.
The Song Book of the School-Room	1847	L.M. & G.J.W.
The Hymnist	1850	L.M.
Vocal Exercises and Solfeggios	1850	L.M.
The Glee Hive	1851	L.M. & G.J.W.
The Normal Singer	1856	L.M.
The Song Garden, Parts I and II	1864	L.M.
The Song Garden, Part III	1866	L.M.

To one of the books here listed, The Juvenile Singing School, there attaches an interest quite unique, for it bears the twofold distinction of having been the first book of songs adopted by an American public school (the Hawes Grammar School of South Boston, Massachusetts), and of containing the first two songs ever sung at a public demonstration (14 August, 1838) by children whose musical instruction had been received in an American common school: Flowers, wildwood flowers, previously mentioned, and Murmur, gentle lyre (Night Song) — the musical setting of the former being original with Lowell Mason, that of the latter being an arrangement by him of a German melody for verses by Samuel Francis Smith, D. D. But this uniqueness is to a certain extent shared by The Juvenile Lyre, since this was the first book including secular school-songs to be published (it appeared in 1830 though bearing the copyright date 1831), in this country at least. Among Mason's several original contributions to the book is his setting for the poem by Mrs. Sarah J. Hale and familiar to all, Mary had a little lamb.

As The Juvenile Singing School took its place in class-room and home, children and parents responded to its salutary influences

with joy — influences of well-being, sociability, and beauty; and influences too which were akin to those of its inspiriting forerunner, The Juvenile Lyre.

The Juvenile Songster, published in the same year as The Juvenile Singing School, 1837, appealed not alone to children of America, it is of interest to note, but to those of another land as well, being issued simultaneously in London (J. Alfred Novello) and in Boston (Wilkins & Carter).

The above publications (and we here refer particularly to such as appeared during the most active life of the Academy) stimulated in no uncertain manner the interest of both teacher and pupil in the cause of vocal instruction. Children were now supplied with songs to sing, and instructors with a system which, its author believed, if understood and faithfully followed could render them "properly qualified teachers, to take charge of classes," and enable them to successfully explain the principles essential to those "who would lay a good foundation for musical excellence."

That adequate opportunity might be provided for the practical inculcation of these "essential principles," Mason now proposed that the Academy issue an invitation to teachers of singing-schools and others to attend a Teachers' Class, a Class for instruction in the improved method of teaching vocal music. The plan was quickly adopted, and in August, 1834, within two months from the publication of the Manual, twelve persons for-gathered at Boston as members of the Class for Teachers of Music, the first of its kind anywhere to be held.

A course of lectures by the Academy's professors, Mason and Webb, designed to illustrate Pestalozzianism as applied to the teaching of vocal music and as set forth in the Manual, engaged the close attention of those present. At the end of the ten days' meeting — with morning, afternoon, and evening sessions — the members, in expressing their entire satisfaction with the course, urged that a Class be announced as well for the following year. Accordingly, in August, 1835, a similar course was given, its success even more pronounced than that of the initial year. Eighteen persons attended, besides several of the 1834 Class. The number of lectures was increased, a course in harmony being added as were also various exercises illustrative of different styles of church music, appropriate manner of performance, and taste.

In August, 1836, the Class showed still further increase, with an enrollment of twenty-eight, exclusive of several from the two previous Classes. Those in attendance at this third meeting inaugurated, under Mason's leadership, a separate organization denominated the Musical Convention,[1] for the discussion of questions and the interchange of views and ideas anent the general subject of musical education, church music, and musical performances, — discussions and debates which proved to be highly interesting and useful. Among a number of Resolutions unanimously

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1. The Musical Convention was a natural development of the "Singing-School." As early as 1829 the Central Musical Society of Concord, N. H., held in that city for two days the country's earliest Musical Convention. Its conductor was Henry Eaton Moore (1805-41), compiler of the New Hampshire Collection, North-Harp, and other works.

adopted at this meeting, two of particular significance are here given:

> 1. Resolved, That, in order to diffuse a knowledge of music through the community, it is necessary to teach it to our youth; and that it is desirable, and practicable, to introduce it into all our schools, as a branch of elementary education.
> 2. Resolved, That it is a source of deep regret to this Convention, that, in so many instances, Religious Societies and Parishes, instead of exerting a fostering care and influence over the cause of Sacred Music, neglect it, suffer it to fall into unskilful hands, and thus, not only wound the cause itself, but make it a detriment, rather than a help, to the best interests of the Church.

For a considerable period — with the exception of 1837, Mason being in Europe at the time — the two bodies assembling annually held their meetings simultaneously but so arranged, however, that the sessions of the one in no wise interfered with those of the other. Mason's visit to Europe was "for the purpose," in the words of Henry Barnard, editor of The American Journal of Education (Vol. IV, 1857), "of making himself personally acquainted with the best systems of teaching music in actual use abroad. In Paris, he found Wilhelm's method in use, and popular as taught in the schools of its author; but this being based on those principles which Mason had, some years before, reluctantly been compelled by his convictions to abandon, and being merely a carefully prepared course of mechanical training, could lay no claim to his attention. In Wurtemberg and the northern parts of Switzerland, he became acquainted with Kübler, Gersbach, Fellenberg, and others; — Pestalozzi and Nägeli were no more. The three first named pursued, to greater or less extent, the inductive method; and, from personal communication with them, he became

more familiar with its practical application to music and to school studies generally."

Upon Mason's return from abroad, in the autumn of 1837, both the Teachers' Class and the Musical Convention re-assembled during the following August, and with a combined registration of one hundred and thirty-eight — all the eastern, several of the middle, southern and western States being represented.

Indicative of the musical conditions in many sections of the country during the era under consideration, an experience of William Mason, when a lad of eleven years, and as related in his "Memories of a Musical Life" (The Century Co. New York. 1901), is to the point:

> "It is difficult," he writes, "to realize the crudity of musical taste in the early days. I remember that in 1840 my father conducted a convention in Vermont — I think in Woodstock. We went by rail as far as we could, and then traveled a number of hours by coach. We were received by the dignitaries of the town, and conducted to the house in which we were to stay. While we were shaking off the dust of travel, we heard the sounds of drum and fife. Looking out of the window, we found that these instruments headed a small procession which had come to escort us to the church. The drum and fife were the instrumental outfit of the town; so, led by these, my father and I marched with the magnates of the place to the church. I still remember how foolish I felt."

Associated with Lowell Mason through oncoming years were a number of fellow-workers, in addition to Webb, men well equipped, through regular attendance at the Teachers' Class, to meet the requirements of their several departments, assistants of kindred ideals, and of one purpose: George F. Root, lecturer on the Formation, Delivery and Cultivation of the Voice, organist, and chorus-director; A. N. Johnson, lecturer and teacher of Harmony,

choir-master and organist; W. B. Bradbury, composer, organist, chorus-director, compiler of successful collections of church and secular music alike; and, multum in parvo, the gifted William Mason, young at the outset though he was, yet even then a pianist of mark and rare charm. These, and others, with Lowell Mason as lecturer on Church Music and as practical demonstrator of the Art of Teaching, rendered timely instruction, musical stimulation, and happiness to hundreds upon hundreds.

As the members convened at Boston for the 1838 meetings, a lively interest was manifested in the twofold order of exercises, now still further augmented. Mason incorporated a lecture on Chanting[1] (that form of religious worship then but little known in this country), with explanatory remarks as to the proper manner of performance, the significance and inherent simplicity of the Chant, emphasizing too the fact that since "in chanting, the very words of the Scripture may be used, that this was much in its favor and of itself sufficient to commend it to those who desire to make 'the statutes of the Lord their songs in the house of their pilgrimage.'"

Webb, too, added new features to the year's program — a lecture on Thorough Bass, elucidated by illustrations, and also the practice of Glee, Madrigal, and Chorus Singing.

A number of questions raised and discussed at the Convention

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1. In 1834 Lowell Mason published his Sentences, or Short Anthems, Hymn Tunes, and Chants, one of this country's earliest works containing Chants.

In 1842 there appeared his Book of Chants, a volume of 174 pages, consisting of "selections from the sacred scriptures, adapted to appropriate music, and arranged for chanting designed for congregational use in public or social worship".

included (1) Should congregational singing in connection with the choir be encouraged in the present state of musical cultivation? (2) Is it desirable to encourage a general introduction of chanting into public worship? (3) Ought vocal music to be made a branch of education in our common schools?

Spirited debate upon the questions then followed during the course of which, speaking to the third question, Mason stated "that in several of the Boston schools vocal music had already been made a regular branch of study; that it had been introduced into several private schools, the teachers of which have expressed not only their conviction of its utility, but that it did not operate to the disadvantage of other studies." Continuing, he announced "that he had taught it in the Hawes public school in South Boston, two days in a week, one hour each day; one half hour being devoted to the boys' department, and the other to the girls'; and that there also the teachers bore testimony in favor of the experiment, saying that on the days when lessons were given, they had observed a fuller attendance, and that it by no means interfered with other studies." And finally, he explained "that while in Germany the past summer, he had taken considerable pains to inform himself upon this point, and found, that in schools of all kinds, vocal music was an every day branch, and that it was considered a regular part of education; that in some parts of Germany and Switzerland, and of late in France, it had been introduced by law, and that the universal testimony is in its favor."[1]

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1. Proceedings of the Musical Convention in Boston, August 16, 1838. Printed by vote of the Convention. Kidder & Wright. 1838.

Whereupon, the principal speaker in opposition, George Hood (remembered author of A History of Music in New England, 1846), declared "that his remarks in the negative were offered only to incite discussion, that he was decidedly in favor of, and should vote for, the affirmative of the question."

As the question was put, a unanimous "aye" resulted, and so likewise regarding questions 1 and 2.

A resolution, forthwith submitted by Mr. Hood, and readily adopted, read:

> "Resolved, That, as the time for the last ten days has been spent in a manner so profitable and interesting; we will use our best influence to make the objects of these meetings generally known."

Following the appointment of a committee to draft a Constitution to be reported at the next annual meeting, and the transaction of other and minor business, it was voted:

> "That after singing Old Hundred, the Convention should adjourn to August 21, 1839."

Indubitably the members of the School Committee promptly learned of the above affirmative votes, sensing especially, we like to believe, that on question number 3, and doubtless too they learned of the words of a certain member, Bartholomew Brown, a well-known musician of the time, who asserted:

> "From this meeting there must be a result, its deliberations will be known, and its doings will probably affect the whole community."

But while the sessions of the 1838 Convention resulted in decisions of importance, they were somewhat marred nevertheless by a disquieting rumor, indicative of impending opposition on the part of a prominent member.

Pursuant to call, however, both the Teachers' Class and the Musical Convention re-assembled on August 21, 1839, and with a considerably enlarged enrollment, totaling two hundred and sixty.

In general, the proceedings of the 1839 Convention resembled those of the preceding year, though the Constitution as submitted, being deemed unsatisfactory, failed of adoption. Still, as the majority of members realized the importance of having a Constitution, a new committee was appointed to draft and present such at the next meeting. On the closing day of the sessions, with resolutions adopted, business despatched, and hopes expressed that future relations might be altogether harmonious — despite persistent reverberations of the ~~yet disturbing~~ aforesaid rumor — the Convention voted adjournment to 1840.

Accordingly, on August 19, 1840, the Convention again met in Boston, as did the Teachers' Class, and with a joint membership of three hundred and forty-four, 245 gentlemen, 99 ladies. The new committee, having redrafted the Constitution and By-Laws reported the same to the Convention, and these, with slight amendments, were duly adopted. Agreeably to Article 1 of the Constitution, the name National Musical Convention now replaced that of former years, viz., Musical Convention.

Discussions of divers questions occupied the attention of the Convention members through several days, while lectures and remarks by the Hon. Samuel A. Eliot and others contributed to the interest of all. And this notwithstanding the fact that the ~~aforesaid~~ disturbing rumor was now become a definite actuality. For Mr. Webb had resigned late in 1839, as explained in the Boston Academy's Annual Report, July 15, 1840, from the "office he had

Following the Boston meeting of 1842 (with 367 members), the ten-day meeting of 1843 (347 members), and the five-day session of 1844 (351 members) -- all marked for most part by a spirit of concord and cooperation -- the name American Musical Convention was definitely discontinued. Thereafter both Class and Convention were together designated by one and the same title, or rather by one of several, e. g., Convention of Teachers, Music Teachers' Institutes, Teachers' Institute and Musical Convention, though often by the simpler term Musical Convention. On most occasions, by whatever name, the Convention program was practically identical with that developed ~~by the Boston organization~~. This comprised lectures and exercises usually as follows:

I. Theory of Music:	Harmony, Counterpoint, and General Analysis.
II. Class Teaching:	Including the Inductive Method illustrated and contrasted with others.
III. Vocal Cultivation:	Physical Laws of the Vocal Organs; Methods of Practice; Vocalizing and Solfeggio Exercises.
IV. Church Music:	Chants, Hymn-Tunes, Anthems; Style or Taste in Performance, relating to both Music and Words.
V. Secular Music:	Part Songs, Glees, Madrigals, with relevant instructions.[1]
VI. Choral Practice:	Singing by the whole company; works of Handel, Haydn, Mozart, Beethoven, and other composers.
VII. Public Performances:	Concerts and Oratorios.

In his lecture on Church Music, Part IV of the Program, Mason devoted a portion thereof to describing different styles of religious song — Psalmody, Chant, Anthem, Sentence, Hymn-Tune. He emphasized the importance of singing "with appropriateness, and with discernment of the distinctive emotional

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1. Lowell Mason, and George James Webb, The Glee Hive; a Collection of Class and Part-Songs. Selected and arranged for the Musical Conventions and classes of the Boston Academy of Music. New York: Mason & Law, 1851. Revised and enlarged edition, New York: Mason Brothers, 1853.

character" of the text, and stressed also the importance of appropriateness in a musical setting for its text. A hymn-tune, for example, should be conceived so far as possible in the spirit of the lyric verse for which it is to be the musical setting, the one thereby becoming the complement of the other — be the hymn devotional, meditative, hortatory, or descriptive. ~~didactic.~~ That those present might the more fully understand this, the speaker ~~then~~ proceeded, by way of practical illustration, to direct the ~~Bowdoin Street~~ Central Church choir, ~~the~~ whose members ~~of which~~ assisted him whenever feasible, in the singing of ~~appropriate~~ pertinent music for hymns expressive of each of the above types; for he hoped, in this manner, to stamp upon the minds of his hearers the importance of the principle stated, and he quickly added that what he had said concerning appropriateness in regard to the hymn-tune was equally applicable to any and every song-form. Now it was customary to devote the evening sessions of the Convention to choral practice (see Part VI of the Program), and largely to oratorio, this exercise culminating on the final evening — to the delight of both the ~~singers~~ singing-members and an audience of relatives, friends, and guests — in a Concert of choruses from the Messiah, Creation, Elijah, Stabat Mater, and other works, frequently accompanied by orchestra, with Mason conducting, and Webb at the organ, or pianoforte. Thus the Convention revealed to numberless persons the nobility of oratorio par excellence, ~~and~~ stimulating in so doing ~~it stimulated~~ serious choral study. Apropos of this study, Mason urged the Convention members to note with care, for instance, the appropriateness of Handel's

chorus themes for their texts, the flexibility of their melodic lines as governed by the figures or ideas textually expressed — to observe the master's subtle "discernment of the distinctive emotional character," of the texts.

And what of the manner of singing, so that the texts might be clearly given and understood? Mason invariably dwelt upon the point in speaking to his classes, entreating their members to enunciate distinctly, to pay due regard to proper articulation, so that whether singing in solo or in chorus each word of the text, the meaning and significance of the literary complement of the music, might be readily intelligible to the hearer. He explained to the singers -- as in fact he had written in his Manual — that "the tone in singing is chiefly dependent on the vowels; hence these must be delivered with special accuracy, and duly prolonged; that articulation is almost entirely dependent on the consonants, which therefore should receive very particular attention. They should be delivered or sung quickly, distinctly, and with great care." On a certain occasion as one of his classes sang a line that ended with an "s" sound, and as the singers, failing to keep perfect time, did not finish together, there followed a succession of harsh, hissing, sibilant sounds which grated, like the filing of a saw, upon his nerves. Drawing up his face, arms, and shoulders, as if in painful contortion, he exclaimed: "O-h! I should think I had fallen into a nest of s-erpents." He then told the class that in singing, the "s" should be sounded lightly, and to drive home the point he brought down the finger of one hand upon the end of a finger

of the other hand, whereupon taking it quickly away, he said: "you should touch the 's' as you would touch a coal of fire." Characteristically simple though the illustration was, it proved effective, and long remembered.

The Musical Convention of 1845 assembled in August for its eleventh meeting, and with a list of singing members numbering 545 — from all of the New England States, Pennsylvania, New York, and Ohio.

The twelfth Convention, 1846, opened opened on the 19th of August its sessions of nine days, explains The Boston Recorder of September 3, and with an attendance of 233 ladies and 309 gentlemen, the place of meeting being changed from the Odeon to the more commodious Tremont Temple.

For the 1847 meeting of the Teachers' Institute and Musical Convention over 800 members assembled on August 17, and of these 600 comprised the singing chorus. Again the meeting was held at Tremont Temple, as were those also of 1848, 1849, 1850, and 1851.

In The Musical Gazette, August 28, 1848, it appears that the Convention of that year "assembled on the 8th instant . . . the number present at the opening session exceeding that of any previous year," and that the printed Catalogue for the year (of which we have no copy) gives an alphabetical list of 1071 names. "In the evening," continues The Gazette, "some six hundred singers filled the side galleries of the Temple, and brought out, with tremendous power, choruses from several of the great masters, closing at nine o'clock, with Old Hundred in unison." As usual, Mason and Webb officiated in their respective departments; and among their assistants during the highly interesting sessions were George F. Root, William Russell and his son, Silas A. Bancroft, L. P. Homer, and William Mason — the final appearance of the latter at the Conventions, as he sailed in May,[1] 1849, for Europe, there to continue his musical studies and to

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1. William Mason, Memories of a Musical Life, p. 27. New York: The Century Co. 1901.

remain through four years.

Although the 1849 Convention had been announced for the customary month of August, its opening date was postponed to October 8 -- as explained in The Puritan Recorder, of September 6:

> The postponement has been made in consequence of the severe heat so common at this season of the year, causing much inconvenience and some sickness in years past. By reason of the prevalence of the cholera in many parts of the country, although Boston happily has been thus far nearly exempt from the disease, it is deemed prudent, while there is a susceptibility of the malady, to avoid all exciting causes; it is therefore regarded as especially injudicious to hold a series of meetings requiring so much exertion, and productive of so much excitement, at this time the present year.
>
> (Signed) Lowell Mason
> Boston, July 30, 1849. Geo. Jas. Webb

However, on the 8th October, 1000 persons registered as members of the fifteenth Convention which, in its several days of sessions proved of more than usual interest. On the first evening, states The Puritan Recorder of October 25, an uncommonly pleasant feature added to the enjoyment of all, being announced as follows:

> "An offering to the Teachers' Institute and Musical Convention at Boston, Oct. 1849, consisting of a choral in unison, with obligato accompaniment for the pianoforte, composed at Leipsic, Germany, Sept. 17, by a young American, a musical student. It was received this day by the steamer Cambria from Liverpool, printed in the afternoon, and distributed to the Class at the time of the performance."
>
> It was sung with a good degree of power and accuracy, though without rehearsal, by the multitude of voices, accompanied according to the intention of the author; who, it was understood, is Wm. Mason, who took so prominent a part as organist and pianist in these exercises the last season.

A good part of the second day of the 1849 Convention was devoted to rehearsing Mozart's Mass, No. 12, preliminary to its performance in the evening; while in the afternoon the entire company, having been invited to attend a rehearsal of the Musical Fund Society, adjourned to The Melodeon Hall to hear the seventh symphony of Beethoven as performed there by some forty players, under Mr. Webb's direction.

On the closing evening, the Mass was admirably given (noted The Putitan Recorder), for "most effective" were chorus, soloists, and orchestra. "Thus ended the Teachers' Institute for 1849," wrote The Recorder in conclusion, "a musical festival long to be remembered, and long to be continued, as we hope, in its annual meetings; and may the motto adopted by Haydn, and written upon his scores, ever be inscribed on all the doings and felt in the influence of these annual musical assemblies -- 'Laus Deo.'"

With the opening on August 26, 1850, of the sixteenth meeting of The Teachers' Institute and Musical Convention, ample evidence there was of the continually widening influence of the twofold organization in that its membership now totaled 1176 -- 502 ladies and 674 gentlemen, and from many sections of the country, according to a copy of the printed Catalogue of the Teachers' Institute and Musical Convention, assembled in Boston, August, 1850, among the Lowell Mason memorabilia and before us as we write.

"The number of those who actually took part in the singing exercises, concerts, &c.," as one who was present commented in an article, "A Sketch," contributed to Arthur's Home Gazette, of Philadelphia, "was about 1000."

> "These were divided," the article continues, "into four distinct choirs, of about 250 singers each, and arranged all around the spacious gallery of the Tremont Temple, filling it to its utmost capacity. This immense choir, consisting mostly of good singers, . . . performed several of the choruses of the great masters with wonderful precision. To describe the effect of so grand a chorus would be impossible. One might as well attempt to condense into words the ceaseless and mighty song of the waters of the Niagara. At the signal given, these thousand smiling faces all rise like a thousand little suns rising on darkness. Another signal is given, and a volume of of beautiful and blending tones is heard. . . . Not a huge mass of heterogenous and unharmonious sounds, but the effect of well-trained voices, keeping time and tune in a sublime chorus. That magnificant composition of Handel -- 'When round about the starry throne,' and Righini's grand chorus -- 'The Lord is great,' and a very difficult chorus by Mendelssohn, entitled 'Light,' and Handel's 'Grand Hallelujah Chorus,' were all performed with a precision and accuracy which would have done credit to any musical society in the country. The excellency of the voices was a matter of remark by many intelligent and educated musicians.
>
> It is worth a trip from the most distant point in the United States to attend this annual Festival. Let any teacher of music go, and if he has a spark of enthusiasm, or of music in his soul, he will return to his field of labor with a freshness and vigor that he never realized before. . . . It must be apparent to all our readers, that Mr. Mason did not mistake his calling when he closed the bank-ledger and opened the singing book. He has been the instrument of an amount of good to his country which cannot be overrated."

Numbered among those attending the Convention, in addition to chorus singers, were teachers, professional vocalists and amateurs, clergymen, and several young aspirants being coached in the art of conducting, as well solo singers, organists, and pianists. Among the latter were musicians well-known in their day, though even their names are now, alas, for most part ~~but~~ vague memories.

The 1850 Convention, what with its choruses from master-works, songs and concerted pieces and instrumental solos, together with teaching exercises and analytical lectures by Mason and Webb, thus offered much, in its sess-

ions throughout six days, for the enjoyment and edification of all. 320-318 324

Assembling on Monday, August 25, 1851, — the final year of the Teachers' Class at Boston, owing to Lowell Mason's departure on December 20 of that year for a second visit to Europe and also his removal to New York City shortly after returning in April, 1853, — the Seventeenth Musical Convention climaxed such gatherings with a larger membership than ever, registering upwards of twelve hundred ladies and gentlemen, and with an enthusiasm surpassing that of any former meeting. "All though Monday the members increased," commented The Congregationalist of September 5, 1851, "and in the evening the galleries of Tremont Temple, those immense galleries were full. On Tuesday evening they were crowded, and a hundred or more were seated on the platform in front of the organ. It was an animating sight." And of the many present, several had attended the Class each year since its inception in 1834.

Mason's change of residence, however, in no sense lessened his activity with either the Class or the Convention held elsewhere than at Boston; for just as during the period prior to his leaving the city he had directed such assemblies at other points[1] as well as at Boston, so he continued for a decade or more following his removal to New York — a fact leading John S. Dwight to state in his Journal of Music, Boston, August 11, 1855, that

> Lowell Mason, who first galvanized the whole system of conventions into such reproductive life, seems to have

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1. Such as that, for instance, in Vermont, August 11, 1851, and in referring to which The Brattleboro Eagle recorded the following:

Interesting Incident

During the session of the Musical Convention at Saxton's River Village, between 11 and 12 o'clock, A. M., Mr. Mason turned to page 105 of Cantica Laudis, and said, "At this hour, our friends in Boston are at the Central Church, attending the funeral of him who was in my mind when I wrote the name over this tune — ROGERS." After paying a brief but touching tribute to the memory of his beloved pastor and associate in conducting the Sabbath service in Winter-street, Mr. Mason proposed that the tune be sung. There was many a moistened eye, as the large audience united, with voices subdued and chastened by the tenderest emotion, in singing to the memory of the Rev. William M. Rogers, the following beautiful and appropriate words:

"Yes, there are joys that cannot die,
With God laid up in store!
Treasures beyond the changing sky,
More bright than golden ore.

To that bright world my soul aspires,
With rapturous delight;
Oh, for the Spirit's quickening powers,
To speed me in my flight."

> ceased to preside over it here; yet, veteran as he is, we hear of him ceaselessly traversing the length and breadth of the land, lecturing and holding Conventions to the great joy of "much people."

But although the Teachers' Class no longer regularly met at Boston, its influence, difficult to over estimate, lived on into the future, Hundreds of persons having attended the Class during the seventeen years of its Boston continuance, on returning to their respective localities warmly heralded its actuating purposes, and more and more extensively put into practice its pedagogical principles ~~whereby~~ by which they themselves had been signally benefited. Through the Musical Convention, too, the influence was carried on; for during the thirty years and more of its wide vogue and success its educational effectiveness rested, basically, upon the principles of instruction set forth in the Manual and demonstrated by the Teachers' Class.

Just as the singing-school (central recreational point of the community as it had been) provided instruction in the elementary rules for singing, in the rudiments of music in reading from note, in carrying one's own voice-part and in beating time, so the Musical Convention -- typically an American "institution" like its forerunner -- provided instruction in various, advanced branches of the art. As the germinating kernal from which grew sturdy choral societies throughout the country, the Convention broadened general musical progress, and a more intimate acquaintance with good music; while in furthering voice cultivation, choir and congregational singing, and an appreciation of harmonic and contrapuntal effects through familiarization with master-works, it was an important factor in the artistic and cultural development of the American people, as furthermore it had aided in the introduction of music into the public schools.

As Musical Conventions multiplied in number, the demand for capable chorus conductors naturally followed, for men competent likewise both as instructors and lecturers on musical subjects, "men who had strength of leadership and power to sway an audience, and it is no exaggeration to say that most

of the men who displayed such powers and became noted convention leaders were trained or directly influenced by Lowell Mason."[1]

As may be seen from the typical program, given above, the Convention afforded musical instruction in two distinct ways -- pedagogical and choral -- and it early ensued that those members who aimed to become proficient teachers evinced a preference for the former, with less interest in the latter, while those who attended through a love of singing cared more for choral practice than for training in the art of teaching. This state of affairs led in time to the formation on the one hand of pedagogical institutions, on the other hand to that of choral organizations. And although the Teachers' Class and the Musical Convention, as such, passed from the scene, as did the singing-school, years ago, their vivifying spirit characterized various successive activities for which they paved the way -- the Normal Musical Institute, for instance, Public School Music, Conservatories of Music, Music Teachers State Associations, The Music Teachers National Association, and Music Festivals -- a notable example of the latter being The Worcester Musical Convention, as it was called in 1858, the year of its origin, and later upon its formal organization, in 1863, as The Worcester County Musical Convention, with representatives from over a score of towns and villages among its singers. And still later, as its choral interest predominated quite to the exclusion of other features, the name was again changed to that under which its broadening, continuous success is to-day nationally known, and internationally, The Worcester Festival.

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1. Edward Bailey Birge, History of Public School Music in the United States, Oliver Ditson Company. 1928. New and Augmented Edition, 1937.

Chapter XIII

Part Two

The Boston Academy of Music, for two and a half years from its inception, had held its choir rehearsals, its children's classes and other exercises in the vestry of the Bowdoin Street Church — as also on two afternoons of each week in the chapel of the Old South Church. Its government, however, had felt for some time the need of accomodations better adapted to its requirements, the necessity, in short, of a building in which the various activities might be centralized. During the year 1835 an opportunity arose for the realization of this end.[1] It so chanced that the building at the junction of Federal and Franklin Streets — then an excellent location — known as the Federal, or Boston, Theatre, at this time became available. A lease for a term of years was secured. Extensive alterations were at once taken in hand resulting in ample space for conveniently arranged class and lecture rooms, an adequate stage, and an auditorium with seating capacity in its parquet and four galleries for fifteen hundred persons, as well as standing room for one thousand more. One of the finest and most powerful organs in the country, built by Thomas Appleton, was promptly installed.[2] The building, renamed the Odeon, was formally opened on August 5, 1835, the Hon. Samuel A. Eliot delivering a dedicatory address.[3]

With advantages such as these, the Academy forthwith considerably extended its operations, advancing thereby its usefulness and widening its influence. Its choir, now increased by thirty-five ladies and gentlemen numbered nearly two

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1. See the 4th Annual Report of the Boston Academy of Music, May 25, 1836.
2. So states The Musical Gazette, Boston, May 2, 1838. Vol. 1, No. 1.
3. The address was reprinted verbatim in The Musical Library, of August and of October, 1835, while portions thereof appeared in various periodicals.

hundred members; while an orchestra, invigorating implement that it was although consisting mostly of amateurs, constituted a no less welcome than important adjunct. An increase moreover in the number of professors was now made, by the appointment of the aforementioned musician and violinist, Joseph A. Keller, as instrumental instructor and, ~~director~~ for the time being, of the orchestra. Five public concerts by the choir of the Academy assisted by the orchestra shortly followed, their programs presenting to enthusiastic audiences a variety of works never previously heard in Boston.[1]

In addition to his juvenile classes and those of adults, Mason now instructed two groups of ladies and gentlemen at the Odeon, with still another group in the neighboring city of Providence, Rhode Island, each of some two hundred singers. While carrying on his singing-classes, too, during portions of the year at Cambridge, Lynn, Salem, and other Massachusetts points, as well as inaugurating one such at the Beneficent Church in Providence, he continued to conduct groups of pupils in the several private schools of Boston, as previously noted, and elsewhere, in which music had come to be a part of the course of instruction, e. g., Chauncy Hall School (the first boys' school to introduce singing by note as a general exercise)[2], William B. Fowle's Monitorial School for Girls, the Mount Vernon School of Jacob Abbott, the Academy at Randolph, Massachusetts, and the Female Seminary in Ipswich. Through his instrumentality, too, classes were now instructed by pupils of the Academy in various Boston sections, as well as in many a suburb, all being well attended, the total number of adults receiving musical instruction in Boston, on the Pestalozzian method, approximating two thousand, and that of children, taught by Mason, or by his pupils, exceeding nine hundred. Complying, also, with the

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1. See Fourth Annual Report of the Boston Academy of Music, May 25, 1836.
2. Thomas Cushing, Historical Sketch of Chauncy Hall School with Catalogue, 1828-1894. David Clapp & Son. Boston. 1895.

growing number of requests for lectures, he was from now on even more active in this field than in any preceding year, addressing church societies, educational associations, musical organizations, and numerous schools, — distance or date being no deterrent, in so far as stated duties permitted. Thus to many audiences he carried timely information regarding the causes espoused by the Academy, with addresses at Boston, New York, Hartford, and other central cities; "at Newton, New Bedford, and Bradford," in Massachusetts, notes the Annual Report of the Academy, "at Brunswick and Portland, in Maine; at Portsmouth and Exeter, in New Hampshire; and at New Haven, in Connecticut."

The circumstances under which one, especially, of his Boston lectures took place were somewhat unusual and may be of interest, ~~we trust,~~ to the reader — since to the lecturer, himself, they must have been movingly so. Upon invitation of a committee, the lecture was given on January 13, 1835, at the Church in Brattle Square of which, a quarter of a century earlier, the Rev. Joseph Stevens Buckminster had been the minister. He it was, as may be remembered, whose "reverential playing" and kindly hospitality had made lasting impression upon the youthful Mason during the winter he passed in Boston, 1810-1811, when first separated from his family at Medfield, and his companions there.

The historic Church in Brattle Square, known as "The Manifesto Church," owing to its protest regarding certain

Puritan usages and the introduction of innovations of a more liberal tendency, and which in the words of Dr. Oliver Wendell Holmes,

> "Wore on its bosom, as a bride might do,
> The iron breastpin that the rebels threw,"

had been the "first to break away from the fixed order of the New England Congregationalism;"[1] and it had been the first also "to lead the way in hymn singing among Boston churches," — albeit ultraconservative in the matter of Song Worship for a number of years following its inauguration in 1699 — "adopting in 1755 Tate and Brady with an appendix of hymns to be selected by a committee."[2]

Buckminster, wholly sympathetic, during the period of his ministry, 1805-1812, with the forward movement of his church, contributed notably to its further progress. Compiling, in 1808, a book of hymns for the use of his congregation, he later assisted, in 1810, as one of a committee appointed by the parish, in the preparation of a collection of tunes as well, devoting "much time and labor in comparing and arranging such as were suited," writes his biographer,[3] "either from their intrinsic value or from their sacred and tender associations, to the worship of the church; and I believe the Brattle Street Collection, though small, is esteemed a valuable collection of tunes, even by musicians."[4]

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1. Louis F. Benson, D.D., The English Hymn, Its Development and Use in Worship. Hodder & Stoughton. New York. George H. Doran Company, 1915.
2. Ibid., p. 173.
3. Eliza Buckminster Lee, Memoirs of Rev. Joseph Buckminster, D.D. and of his son, Rev. Joseph Stevens Buckminster. Wm. Crosby and H. P. Nichols. Boston. 1849.
4. The title page of the collection, as published in 1810, reads: LXXX Psalm and Hymn Tunes for Public Worship. Adapted to the metres used in churches. Boston. Printed by Manning & Loring. 1810.

The book is commonly known, however, as the Brattle Street Collection, or, as the Brattle Square Collection.

In the Lowell Mason Library, at the School of Music, Yale University, there may be seen a copy of the work. So, also, at The Library of Congress.

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4. The title page of the [illegible] ---

LOOSE LEAF
DENNISON, U.S.A.